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Ravinia Programs Begun with Acclaim By Sir Adrian Boult

English Works Featured in Opening Span of Concerts at North Shore Resort—Hofmann Lionized as Soloist

By RENÉ DEVRIES

CHICAGO.—The opening of the Ravinia Symphony Festival season, always a social and musical event, was made doubly so this year due to the cooperation of Dame Nature and the appearance of Sir Adrian Boult, the first guest conductor in the six weeks' series.

The director of the British Broadcasting Company proved neither theatrical

(*Continued on page* 14)

CONCERTS AND OPERA UNDER STARS HOLD SWAY FROM COAST TO COAST

From coast to coast, Americans are thronging to outdoor seasons of orchestral and operatic music. Reports contained in this issue from places as far distant as San Francisco, Hollywood, Chicago, Cincinnati, St. Louis, Boston, Philadelphia, Newark and New York testify to exceptional patronage of these events. *(Photos and stories on pages* 3, 4, 5, 6, 10, 14, 19, 20.)

Aida Starts Hollywood Bowl Season

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The Hollywood Bowl season opened July 7 with a spectacular presentation of Verdi's opera, Aida. Its pomp and pageantry were expressed with stunning effect against the background of the brown hills, and won enthusiastic response from the near capacity audience which swarmed up Pepper Tree Lane and into the huge amphitheatre.

Pietro Cimini conducted with masterful baton, achieving a finesse seldom attained in outdoor performances, and controlling the widespread elements with authoritative skill.

Dusolina Giannini portrayed Aida with the deftness of experience and vocal attractiveness, with Frederick Jagel supplying a well routined and soundly acted Rhadames. Bruna Castagna sang Amneris with dramatic emphasis and tonal power. Richard Bonelli ably characterized Amonasro, Douglas Beattie supplied a strongly pontifical High Priest,

(*Continued on page* 15)

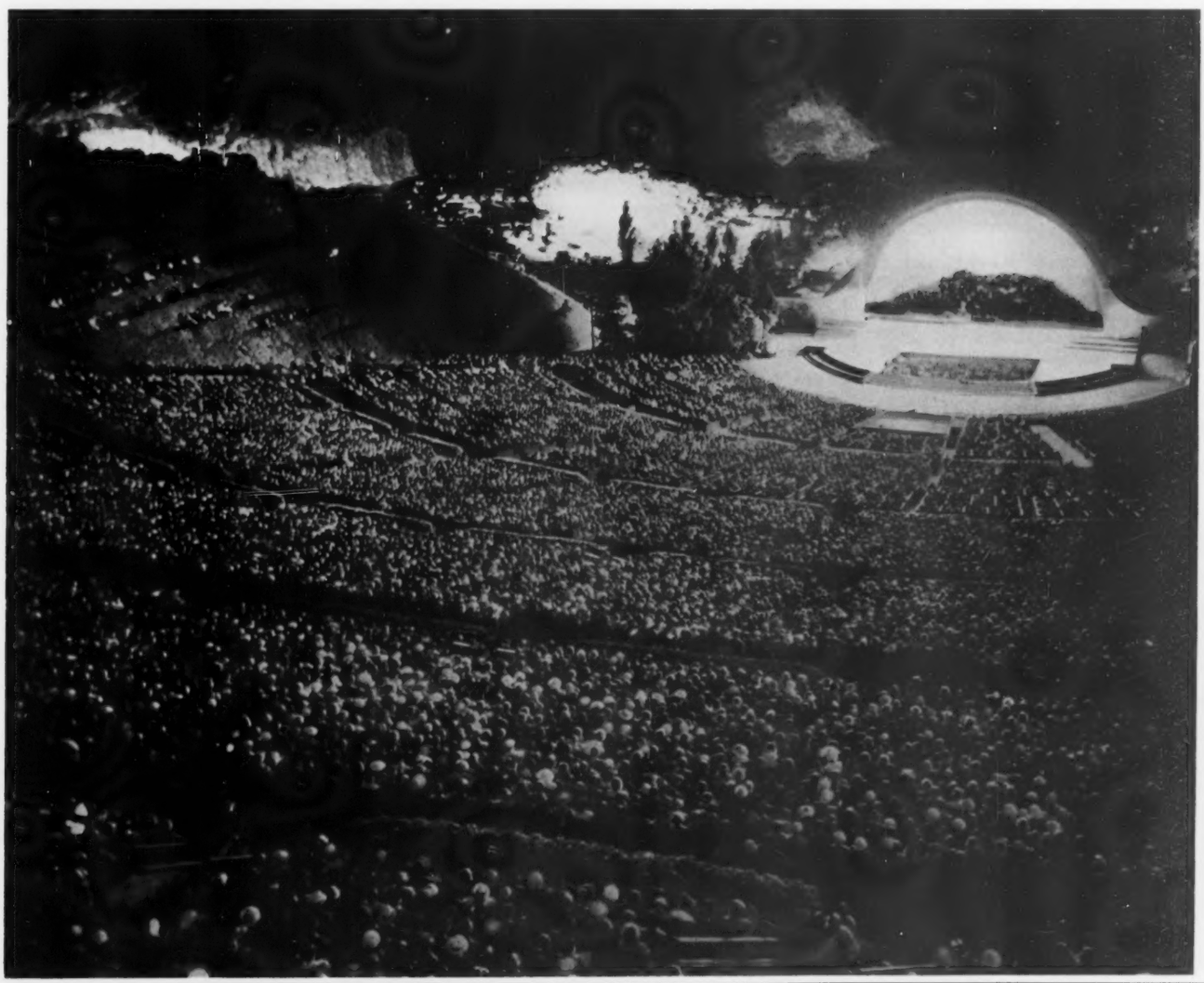
Opera at the Zoo Again Fascinates Cincinnati Throngs

Mefistofele, Manon, Butterfly Offered in Initial Week—Singers Impress but the Staging Is Inadequate

By MARIE DICKORÉ

CINCINNATI, O.—Summer opera opened with Boito's Mefistofele in the unique setting of the Cincinnati Zoo, where strange noises from the lions' dens, the African Veld, the peacocks' run, the coyotes' lair, the ducks' pond provided an obbligato for the soloists at unexpected moments, where the moon rode the clouds over the opera stage, distant lights shimmered on the lake behind the

(*Continued on page* 19)



Symphony Under the Skies in Hollywood Bowl

(*Stories on pages* 3, 15, 20)

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LILY PONS,
Metropolitan Opera soprano and star of concert, radio and motion pictures, at the City Schools Stadium in Newark where she appeared as soloist with the Essex County Symphony Society Orchestra on June 27, before a capacity audience of more than 25,000. Alexander Smallens conducted the orchestra.
(Story on page 10.)

San Francisco's Outdoor Concerts Win New Success

Free Events by Orchestra in Stern Grove Draw Throng—Chamber Music Cycles Open—Fair Music Lacks Variety

SAN FRANCISCO.—The most successful venture in outdoor music San Francisco has had in recent years is under way here. Sponsored by a special committee of patrons headed by Mrs. Sigmund Stern, an extraordinary series of free concerts is being given at the beautiful grove named after Mrs. Stern's late husband. Members of the San Francisco Symphony have performed under Pierre Monteux and Walter Herbert, and other concerts have been given by choral groups, and soloists of various persuasions.

Chamber Music Cycles

This community's summer music also annually takes the form of a singularly extensive festival of chamber music. Whenever you say "festival of chamber music" it follows, as the night the day, that you add "through the generosity of Elizabeth Sprague Coolidge."

So it is again this year. In April and May Mrs. Coolidge presented a thrilling Beethoven cycle by the Gordon Quartet. Now she is giving us a great series by the Coolidge Quartet at the Fair, and in conjunction with the Friends of Music at Stanford University, a cycle of performances by the Roth Quartet at the Palo Alto school. Mills College is independently sponsoring concerts by the Budapest Quartet and by Marcel Maas, Belgian pianist, so that for the months of July and August the San Francisco Bay area might be called the summer chamber music capital of the world.

Details of the several series are too profuse and involved even for summary mention. The repertoire of the various quartets covers practically all the standard things for the four strings alone, and for the strings with piano and other instruments (Mozart and Brahms clarinet quintets, the Ravel septet and the like). Many novelties are being introduced, of which the most impressive so far was a piano quintet by Frederick Jacobi entitled Hagiographa, Three Biblical Narratives. This work, done by the Coolidge group with Irene Jacobi at the piano, interprets the spirit of the Biblical Job, Ruth and Joshua with great force and point. Other new works by Roy Harris, Leo Weiner, Boris Koutzen and others are on the schedule for the coming weeks.

Other summer activities of great interest in this region are the Bennington School of the Dance, moved to Mills College with the largest faculty and largest student enrollment of its history, and the fifth annual Bach festival, scheduled to take place in Carmel between July 17 and 23. The latter festival, rapidly coming to the fore as one of the most important things of its kind in the country, will have seven programs devoted to choral, orchestral, chamber and organ music by J. S. Bach, and a program of works by the sons of the Leipzig cantor. Among this year's soloists is the harpsichordist, Alice Ehlers. Gastone Usigli is the general director. The traditional finale will be observed again this year—a presentation of the B minor Mass in the ancient walls of Carmel Mission, an experience rare among performances of Bach and religious music.

Except for the Coolidge Quartet concerts there is to be no organized program of serious music at the Fair. The last lingering hope of symphony concerts on Treasure Island has definitely been squelched, and Pierre Monteux has left for the Hollywood Bowl, concerts in Mexico City, and in Europe.

ALFRED FRANKENSTEIN

San Francisco Opera Takes Over Conley Concert Management

SAN FRANCISCO.—The business of the late Peter Conley, the foremost manager in Northern California, has been taken over by the newly formed Concert Division of the San Francisco Opera Company, with Gaetano Merola as artistic director and Edward Moffatt as business head. The new group has announced two series of eight concerts each by the customary notable artists—Flagstad, Anderson, Tibbett, Menuhin, Kreisler, the Jooss Ballet and others. A. F.

PLANNING HOLLYWOOD BOWL SERIES,
Mrs. Leiland Atherton Irish (left), executive vice-president of the Southern California Symphony Association, which presents the Bowl concerts, chats with Miliza Korjus, soprano, soloist there on July 27. (Stories on pages 3, 15 and 20.)

Sebastian Succeeds Gatz at Scranton

Jean Tennyson Is Soloist at the Opening Concert in Bowl Park

George Sebastian, recently named conductor of the Scranton (Pa.) Philharmonic Orchestra, succeeding Dr. Felix M. Gatz, opened the first summer series of the ensemble on June 26 in Scranton Bowl Park with Jean Tennyson, Chicago Opera soprano, as soloist. The ensemble will be heard on Labor Day week-end at Buck Hill Falls and at Stroudsburg, Pa. The regular season opens in October.

Mr. Sebastian conducts the Philadelphia Orchestra on July 27 and 28 in Robin Hood Dell and on August 2 leads the Montreal Symphony.

Miss Tennyson recently concluded a concert tour of the East and Middle West. She was heard in Chicago at the reception to the Crown Prince and Princess of Norway.

Omaha Newspaper Sponsors Outdoor Song Festivals

OMAHA, NEB.—The Omaha World-Herald is sponsoring Community Song Festivals in the various parks on Sunday evenings, weather permitting.

The first one was held June 25 in Elmwood Park, and the second July 2 in Riverview Park. Each time more than 12,000 persons were present, joining in the singing with a will.

The band sits on a platform in good view of the audience. Community Sing Director Billy Myers with an illuminated baton and a public address system leads players and chorus. Each program includes special selections, as well as folk songs and popular music selected in advance through the columns of the newspaper. H. M. R.

Althouse-Behlmer Nuptials

Ritamary Althouse, daughter of Paul Althouse, Metropolitan Opera tenor, was married on July 1 to Edward Behlmer, a New York real estate dealer. The ceremony occurred at Fredericksburg, Va.

Paul Callaway New Organist at National Cathedral

GRAND RAPIDS, MICH.—Paul Callaway, organist and choirmaster in St. Mark's Episcopal Church here for the past three years, has resigned to accept the same position in the National Cathedral at Washington, D. C. H. B. R.

30,000 Attend Milwaukee Opening Concert

JESSICA DRAGONETTE, soprano, sings as soloist with the Wisconsin Symphony Orchestra under Dr. Sigfrid Prager at Washington Park Music Temple.

MILWAUKEE, WIS.—The second season of outdoor concerts with notable musicians as soloists was opened with a successful appearance by Jessica Dragonette, soprano. The symphonic section of the program was provided by the Wisconsin Federal Symphony Orchestra, directed by Dr. Sigfrid Prager.

More than 30,000 persons attended the premiere of the Music Under the Stars season sponsored by the Milwaukee Park Commission, at the Music Temple band shell in Washington Park, the gift of Emil Blatz. At the second concert in the smaller Humboldt Park arena, Helen Jepson, soprano, sang to 12,000 persons, and this audience was considered also a very satisfactory inaugural of the summer season.

Both soloists registered a triumph with their audience. Miss Dragonette sang folk ballads principally. Included in Miss Jepson's numbers were several operatic arias, as well as American ballads. Dr. Prager shared in the success of the occasions with programs excellently chosen. Both soloists were recalled time after time to answer prolonged applause with extras.

Succeeding concerts bring as soloists Lily Pons, John Carter, Lanny Ross, Jean Dickinson, Lucy Monroe, and operatic productions by a local group with the main roles sung by professional singers, as well as concerts by the Symphonic Male Chorus directed by Alfred Hiles Bergen and the Lyric Male Chorus, Herman Smith, director.

Donald Griffin, director of this successful undertaking, next season also will be in charge of the music productions in connection with the city's civic festival, it was announced.

J. McC.

Stadium Concerts Introduce Scores By Native Men in Outdoor Hearing

Taylor, Barber, Copland, Schuman Music on New York Bills—Freccia, Smallens, Kurtz Conduct—2 Child Soloists Appear

Owing to the postponements of the week previous, the delayed Wagner program at the Lewisohn Stadium took place on June 25, conducted by Massimo Freccia. The numbers were the Flying Dutchman Overture, Preludes to Act I and III of Lohengrin, Venusberg Scene from Tannhäuser, Prelude and Liebestod from Tristan and Isolde, Good Friday Spell from Parsifal and Prelude to Meistersinger.

Freccia is one of those Italian conductors who understands fully and feels fully the style and other requirements of the Bayreuth enchanter, and consequently all the music was sounded with authenticity and fine effect. If any of the performances could be singled out for especial praise, they were those of the dramatic opening overture, the romantic Venusberg episodes and the mystic Parsifal measures. A fairly large audience responded with enthusiasm and applause. The orchestra, expertly handled by Freccia, was in superb form, tonally and technically.

Barber Score Premiered

Making his last appearance of the season, Mr. Freccia on June 28 gave the first hearing of Samuel Barber's adagio for strings. Wrought by a skillful composer, the work, in spite of its brevity, is emotionally moving although it is difficult to find in it any evidence of contemporary expression. It was played with fervor by the admirable string section of the Philharmonic. Mr. Freccia's farewell list also included the Euryanthe overture of Weber, the ballet music from Schubert's Rosamunde, the same composer's Unfinished Symphony and Respighi's Pines of Rome.

Fokine Ballet Appears

After two postponements, due to inclement weather, the Fokine Ballet made their seasonal bow on July 1 before a capacity audience. Three choreographic works by Michel Fokine were presented: Les Sylphides, to Chopin music; Rimsky-Korsakoff's Scheherazade and Dukas' Sorcerer's Apprentice. In the latter number Paul Haakon's impersonation of the broom and Eugene Loring's work in the title role were particularly effective. Patricia Bowman and Mr. Haakon were featured in Les Sylphides and also in the Arabian Night's tale. The work of the ensemble also was commendatory. Alexander Smallens conducted with his accustomed skill. The program was repeated the following night.

Joan Field Assists

On July 3, Joan Field, violinist, was the assisting soloist in the Bruch G minor concerto with Mr. Smallens conducting the orchestra. Impeccable intonation, digital dexterity and convincing technical equipment were disclosed by the young artist. As an encore she offered the Praeludium and Allegro of Pugnani-Kreisler. Weber's Euryanthe Overture, Strauss' Don Juan and the third symphony of Brahms were the orchestral items played with authority by the orchestra under its able leader.

Copland-Schuman Premieres

Independence Day was celebrated at the Stadium with the premieres of works by two native composers. Aaron Copland's Outdoor Overture and William Schuman's Prologue with chorus, in which two hundred high school students assisted, were the numbers. In both the brass choirs predominate and are freely used. Both composers were present and acknowledged the applause which followed their works.

Of finer texture were Deems Taylor's Through the Looking-Glass and Beethoven's fifth symphony. The "bombs bursting in air" outside the Stadium not only annoyed Conductor Smallens but most of the large audience.

An all-Russian program introduced Efrem Kurtz, leader with the Monte Carlo Ballet Russe in recent seasons, in his debut as guest conductor at the Stadium on July 5. The works on his list were Tschaikowsky's Pathétique Symphony, the Shostakovitch First Symphony and Rimsky-Korsakoff's Capriccio Espagnole. Mr. Kurtz revealed precision, sensitiveness, emotional perception and a salient degree of showmanship in his effective versions of these scores. Particularly the intricate rhythmic patterns of the Shostakovitch and Rimsky works were set forth with meticulousness, and the Pathétique was done with a satisfying degree of color and convincing dolorousness. The audience, though not of great size, applauded the new leader warmly.

"Youth" Night

Youth Night at the Stadium (July 6) was marked by the appearance of Julius Katchen, pianist, and Patricia Travers, violinist, Efrem Kurtz conducted. The program opened with a fine performance of the Benvenuto Cellini Overture by Berlioz. Julius Katchen was heard in the Schumann Concerto and was obliged to give two encores. Following the intermission Patricia Travers, pupil of Hans Letz at the New York College of Music, played brilliantly the Spanish Symphony for violin and orchestra by Lalo, which was encored heartily and to which she gave two encores. Mr. Kurtz directed with skill and sympathy.

Photo by Willy Eggarter, Paris

BERNICE HIGGINS ACCEPTS PLAUDITS

following her recent Paris recital. The young Chicago soprano is now visiting in the United States, but returns shortly to Europe for further engagements.

Weather Smiles as Baltimore Inaugurates Al Fresco Music

Opening Municipal Concert Has Friml Bill—Werrenrath in First Summer Recital—Peace Jubilee at Deep Creek Lake

BALTIMORE, MD.—The *al fresco* summer season got under way, musically speaking, with an all-Friml program presented at the Homewood Stadium of Johns Hopkins University. Originally scheduled for the preceding Thursday, a late-afternoon series of storms caused a postponement, announced by the local radio stations within an hour before the concert was to have started. The weather gods smiled benignly on the second night, however, and even called into service a lovely, golden moon and one of those balmy summer evenings that are held in reserve for the especially favored. The biggest crowd in the history of these municipally sponsored affairs turned out, many of the huge audience being forced to stand during the entire program.

The program was well-devised and offered a satisfactory compilation of all the musical highlights in the career of the Bohemian - American composer. Every one of his successful musical comedies and operettas were heard from in brilliant fashion by a highly capable quartet that consisted of Elsie Craft, soprano; Thelma Viol, contralto; Philip Crist, tenor, and Jeffrey Gould, baritone. All of the singers had solos and duets and there were a number of stirring ensembles that brought forth salvos of deserved applause. The singers were coached under the direction of Gustav Klemm. Effective tabloid presentations were made of Rose Marie, The Firefly, You're in Love and High Jinks. All of the soloists did excellent jobs and the director of municipal music for Baltimore, Frederick R. Huber, is to be congratulated for assembling such fine voices and for offering the music-hungry such an attractive program.

Program annotations were prepared by Broughton Tall and read by John Wilbourn. The conductor of the Municipal Band is Robert V. Lansinger and both he and his band gave excellent accounts of themselves. There was a welcome relief from brassy blare and a commendable degree of shading and interpretation.

Werrenrath Opens Summer Series

The series of free-to-the-public Sunday evening concerts held each summer in connection with the Peabody, Johns Hopkins and Maryland Institute Summer schools was inaugurated on July 2 with an interesting program presented by Reinald Werrenrath, a member of the faculty at the Peabody summer school. Accompanied by Leroy Evans, the distinguished American baritone gave a program devoted largely to unfamiliar works by Scandinavian writers, many of them heard in Baltimore for the first time on this occasion. Because of his Danish descent, Mr. Werrenrath's projection of these songs had an added value and the large audience which turned out to hear the program thoroughly enjoyed themselves.

In addition to the listed selections, the soloist, due to insistent applause, was forced to add a number of encores, most of them in manuscript. These included My Princess by Chester Searle; Comrades by Thomas B. Steunenberg; and Tumbling Mustard, written by Hazel Feldman for the soloist. The second recital of the series is to be given by Frank Gittelson, violinist, also a member of the Peabody faculty. These concerts are presented by Frederick R. Huber, who directs the Peabody Summer School.

Peace Jubilee Held

The Mountain Lake Park Festival Choir opened its present season with a "Peace Jubilee" at Deep Creek Lake in Garrett county, Maryland, on July 2. The oration was delivered by Rabbi Morris Lazaron of Baltimore. Dr. Harvey Gaul, Pittsburgh composer and choirmaster, again directs the festival choir. On July 9, choirs from twenty-five communities were heard, first separately and finally as a massed group. G. K.

DR. ROSINA LHEVINNE, pianist and member of the faculty of the Juilliard School, after receiving the honorary degree of Doctor of Music at the Lamont School of Music, Denver, Colo.

Holst Opera Given Cincinnati Premiere

Savitri in American Debut—Vaughan Williams Work Has Local First Hearing

CINCINNATI, O.—Gustav Holst's Savitri was heard for the first time in America, and Vaughan Williams' The Shepherds of the Delectable Mountains was given for the first time in Cincinnati by the Conservatory of Music opera class under the direction of Hubert Kockritz, in an evening of operas sung in English. Singing the roles were Louis Linowitz, John King, William Nimmo, Robert Young, Louise Argus, Niles Howell and Winifred Hill. Sullivan's Cox and Box was given a fine performance by Robert Young, Niles Howell and Vernon Ishmael.

The Monday Musical Club celebrated its 40th anniversary with a luncheon presided over by the president, Mrs. Maud A. Sacket, and followed by a unique program, Music of the Zodiac by Mary V. Kelly, the incoming president. Mrs. John A. Hoffmann installed the new officers.

Mrs. J. B. Crippen, newly elected president of the Madisonville Music Club, has appointed Margaret Bronson, pianist and composer, chairman of the newly formed Junior Membership committee.

Margaret McGowan, director of the Woman's Club of Fort Thomas, Ky., chorus, presented this group before the Kentucky Federation of Music Clubs.

Howard Colf, violin, and Arthur Bowen, 'cello, played the Duo, Op. 7, by Zoltan Kodaly, and assisted by May Estel Forbes, pianist, the Trio in B flat major by Haydn, and the Trio in G minor of Smetana, in a recital in Conservatory Concert hall.

Maxine Harlan Murphy, accompanied by Anna Barbara Bobb, both of Wilmington, Ohio, sang Charles Wakefield Cadman's Song of the Robin Woman before the Clef Club of Cincinnati.

Betty McMahill, organizer of the Greenhills Choral Club, was soloist with Walter Esberger's band in Eden Park. Miss McMahill has been succeeded as president of the Terrace Park Music Club by Howard Thomas, who has the distinction of being the only gentleman president of a club in the Cincinnati Division, O. F. M. C.

The Dayton, O., Children Singers, directed by Katherine Funkhouser, and Elizabeth Pastor, Ashland, O., gave a delightful program for the Clifton Music Club in June. M. D.

St. Louis Stages Three Operettas

Little Symphony under Lange Begins Series

ST. LOUIS, MO.—Modernized versions and streamlined productions of Queen High, Lost Waltz and Katinka, rounded out the first month of St. Louis Municipal Opera's twenty-first annual season. Norris Houghton's scenic innovations, minimizing space and emphasizing strong and vivid color contrasts, constitute an outstanding feature of this season's stage effects.

Gladys Baxter and Nancy McCord, the two popular prima donnas who have become fixtures in the organization, are still leading the cast in public affection. The male contingent has been strengthened by the engagement of Robert Shafer, a personable young tenor, and Joseph Vitale, a baritone of parts, both of whom scored fine successes in their debuts in Katinka. Billy House, the half-ton comedian, and Lester Allen, the diminutive funster, keep the comedy parts going in hilarious fashion.

Bartered Bride Scheduled

The July attractions will be Oscar Straus' Waltz Dream; a first time showing of On Your Toes; Friml's Firefly, and The Bartered Bride, the Smetana opera which scored such an overwhelming success during the 1937-38 season. This is to be repeated with an all-star cast which will again include George Rasely.

The singing and dancing chorus of ninety-six continues to exhibit its superb training and the orchestra of fifty musicians under George Hirst's capable direction is an important feature. The nightly crowds have kept the ten thousand seats fairly well filled.

The Little Symphony under the leadership of Hans Lange began its annual summer series of *al fresco* concerts on July 3 in Washington University Quadrangle. A large gathering enjoyed splendid renditions of scores by Haydn, Mozart and Dubensky. The three concerts in the series will be given on successive Wednesday evenings.

The St. Louis Grand Opera Association will begin its second season on October 14. Four performances will be given, each two weeks apart. The operas selected will be Aida; a double bill including Pagliacci and Amelia Goes to the Ball; La Boheme, and Siegfried. The casts of Metropolitan principals will be announced shortly. O. C.

"Full Resources of American Indian Music Have Not Been Plumbed," Says Ish-Ti-Opi

Baritone Who Sang Native Folk Lilts for British Rulers Tells How Aboriginal Lore Might Be Utilized—Finds Indian Melody Belonging to Three Epochs

American composers who are writing and recording "Indian" music have not penetrated the surface of the real aboriginal folk-music available, according to Ish-Ti-Opi, Indian baritone, who gave a program in costume recently at Hyde Park, N. Y., on invitation of Mrs. Franklin D. Roosevelt when the President and his wife entertained King George and Queen Elizabeth of England.

"I sincerely wish," said Ish-Ti-Opi in talking with a Musical Courier representative, "that some of our composers would take a native Indian folk-tune and reproduce it in its true aboriginal form. The various rhythms and keys would give much the same effect as in Ravel's Bolero. I would be glad to collaborate, because I have done much research work and personally feel that America has neglected its richest field of native music."

Ish-Ti-Opi smiled as he said he had told Queen Elizabeth he was a true son of the British Isles and America. He is the grandson of a full-blooded Choctaw chief and the son of a Scotch-English father, and his mother's mother was Irish. He was born on a reservation and his grandmother, who was a protégée of Adelina Patti and on her way to study in Europe when she met his grandfather and eloped with him, was concerned with the development of his voice. Ish-Ti-Opi holds degrees from the University of Oklahoma. He also attended the Universities of California and New Mexico. In addition, he has studied for the stage and appeared in the Greek Theatre in Berkeley under Hollywood directors.

Humor and the Indian

As we talked, the interviewer remarked that tradition had it that Indians had no sense of humor. (It is quite apparent that Ish-Ti-Opi has.)

"That's an exploded theory," he remarked. "Indians don't always share their amusement with outsiders, but a closer scrutiny of their original melodies will reveal that they are often evoked by a surreptitious sense of humor.

"There is a feeling among many music-minded persons that Indian aboriginal chants are monotonous—but that impelling rhythm is their main attraction and, incidentally, source of modern appeal. Of course, there is much accent and dramatic feeling, which, by the way, also is very apparent in music today. Just as the Indian was affected by the white man's music, so has the latter's music been affected by that of the Indian.

Photo by White

ISH-TI-OPI

Three Epochs

"I like to divide Indian music into three epochs: first, the typical chant, which is the basis of all. It is based on the pentatonic scale, for we must remember that the Indian's first instrument was a flute made of cedar and he tried to reproduce the tones of that flute. The overtones of an octave above or a fifth below became part of his expression and frequently he ended in another key. And so composers found it impossible to reproduce these expressions on the piano.

"Then there was the epoch in which the Indian was affected by the white man; he tried to fit his melodies to their songs and there was more of a climax and more effect in their expression. This resulted in a sort of plaintive expression, and the chants were of love and triumph.

"And finally we have the period when the Indian has affected the white composer as, for instance, today when the accent and rhythm of many works can be found to be basic in the Indian's idea of accompaniment.

"So I believe the Indian's contribution to American music has not been fully realized, although I am indeed grateful to those composers whose works have resulted in renewed interest in it. And I am especially grateful to Mrs. Roosevelt for inviting me to appear at Hyde Park and showing her great interest in this early American music. The King and Queen likewise were interested and I have been invited to appear in Buckingham Palace when I visit England."

Plans European Tour

Not only will Ish-Ti-Opi go to England this winter, for the first time since 1932, but he also starts in the fall a tour of the East and in November makes his third consecutive tour of the Southwest. He also is to visit Canada. That keen interest exists in Indian music, he said, is apparent from the fact that he has given 347 concerts in two years including twenty-seven appearances in Pasadena. In 1932 he opened the Olympic Games in California when he sang at the Hollywood Bowl, accompanied by the Hollywood Symphony. He has made several tours of the South and West. While in college, he was a member of the glee club, singing under the direction of Joseph Bentonelli, later a Metropolitan Opera tenor.

Ish-Ti-Opi studied principally, he said, with another former Metropolitan singer, Andres de Segurola, in Hollywood.

As we parted, the interviewer asked: "Just what does Ish-Ti-Opi mean?"

"I am named for my uncle," he replied, "and Ish-Ti-Opi means 'the ultimate,' toward which I am constantly striving." G. P.

Godowsky Memorial Scholarship to Be Awarded

The Leopold Godowsky Memorial Scholarship is to be awarded to a talented pianist between eight and fifteen years of age, the winner to receive private lessons in piano and class instruction in supplementary subjects during the coming season at the Music School of the Henry Street Settlement, New York. The scholarship will be awarded in competition, on the basis of talent and financial need. Examinations, it is announced, will be held at the school on Saturday afternoon, September 23, from two to six p.m. Application blanks may be secured by writing to the school and must be returned before September 16. Funds for the scholarship were raised by the giving of three Godowsky Memorial Concerts on February 19, March 19 and April 16.

Alfred Boyce Weds Edna Seeger Hertel

Alfred Boyce, organist and choir director of the Church of the Holy Communion, New York, and conductor of the Brooklyn, N. Y., Apollo Club, was married on June 6 to Edna Seeger Hertel.

Josephine Sweney Accompanist for Studio Recitals

Josephine Sweney was accompanist for the recent recital at the Jennie Torriani studios. Elizabeth Husted, dramatic contralto, was heard in Nevin's Love of a Day; Roger Quilter's Come Back and a Secret; Claugh-Leighter's My Lover, He Comes on the Skee. Aimée Torriani, lyric soprano, sang an aria from La Boheme, O'Neill's Spring Song, Leroux' Le Nil and Paine Ferrimore's Milan in May with David Cenci playing flute obbligati.

Lillian R. Wolfe Gives Piano Teachers' Course

Registration for the August course offered for piano teachers by Lillian Reznikoff Wolfe will be made at her New York studio during the first week in August. Enrollment for the July course was concluded on July 6 and 7. The courses include first year piano fundamentals, pianoforte literature, technic building and musicianship classes. Sessions are held both in the mornings and afternoons, concluding on August 25.

Utah Lauds First Chamber Festival

Roth Quartet Plays Cycle of Music at Provo—Massed Choir Sings Beethoven

SALT LAKE CITY, UTAH.—The Mormon college town of Provo, where Brigham Young University is situated, became the musical capital of the state on June 14-16 when the Roth String Quartet presided at the first chamber musical festival ever held in Utah.

Brigham Young University rightfully is looked upon as one of the most active and discriminating patrons of good music in Utah. Each year it has a large summer school enrollment. This year, Dean Herald R. Clark conceived the idea of bringing to summer school students the best in chamber music. Accordingly, the Roth String Quartet came from Stanford University at Palo Alto, Cal., to give a birdseye view of the development of chamber music from Boccherini to Debussy.

The quartet performed in a completely satisfactory manner works of Boccherini, Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Debussy and Dvorak. At each of the three evening concerts the attendance was excellent, music lovers coming from many miles to attend the programs. So successful was the festival that next year, it is planned, five concerts will be given.

Mount of Olives Performed

A combined chorus of 200 voices, representing the Swanee Singers, the Symphony Singers, and the Symphonic Choir, gave Beethoven's oratorio, The Mount of Olives, at Kingsbury Hall, Salt Lake City, under the direction of H. Frederick Davis. Mrs. Elizabeth H. Simpson sang the soprano role in a convincing and artistic manner and Alfred Schmidt was a competent baritone soloist. Choral numbers were sung effectively.

The usual summer series of organ recitals with Alexander Schreiner, Frank W. Asper and Wade N. Stephens as organists are drawing large audiences at the Mormon Tabernacle. G. M.

GRACE LA MAR

sang Azucena in the June 29 and 30 performances of Il Trovatore with the Steel Pier Opera Company at Atlantic City, N. J. The contralto was heard in two Brahms numbers at the festival of the Westminster Choir College at Princeton, N. J. She also appeared in recital recently at the Riverdale, N. Y., home of Mr. and Mrs. Edward C. Delafield.

Photo by H. Hewett

CLEVELAND INSTITUTE OF MUSIC GRADUATES

awarded bachelor of music degrees at the recent commencement exercises, at which Russell V. Morgan, director of music in the Cleveland public schools, spoke. The graduates are, left to right, rear row: Starling Cumberworth, Hugh Glauser, Stanley Kraft, Nikola Ovanin, Irwin Swack; front row, left to right: Doris Keller, Emilia D'Aliberti, Marjorie Phelps and Marjorie Freeman. Beryl Rubinstein, director, presented the $25 alumni prize to the outstanding student to Marcile Cox, a junior. Jeanne Seitz received her degree *in absentia*.

Robin Hood Dell Listeners Fete Parade of Leaders and Soloists

Elkan, Hilsberg, Leinsdorf and Freccia Appear on Podium—Hofmann Plays—Grofé Leads His Works for Ballet

PHILADELPHIA.—The summer series of concerts given by members of the Philadelphia Orchestra in Robin Hood Dell in Fairmount Park, opened on June 22 with an all-Viennese program conducted by Eugene Ormandy. It proved as popular as the one Dr. Ormandy gave during the regular season.

The following night Josef Hofmann as soloist and Alexander Hilsberg, conductor, drew a capacity audience, which heard magnificent playing of the Beethoven Emperor concerto by Dr. Hofmann. Mr. Hilsberg, who is regularly the concertmaster of the orchestra, gave evidence of fine ability as a conductor, in his readings of the Beethoven Egmont overture, and the Brahms fourth symphony. At the close of the concerto, Dr. Hofmann played two encores, a Chopin waltz and the Melody in F by Rubinstein, with the enthusiam of the audience still unabated until the lights were put on.

Ballet Nights

Performances of the Philadelphia Ballet Company, Catherine Littlefield premiere danseuse on June 26 and 27 included Aurora's Wedding, to music of Tschaikowsky, Ladies' Better Dresses, with music by Herbert Kingsley, and the Prince Igor Dances by Borodin on the first night. The second evening found Aurora's Wedding repeated, followed by Ferde Grofé's Cafe Society, conducted by the composer, and the Barn Dance, which proved so popular last year. The choreography, costumes, and general ensemble were excellent, with the solo dancers, headed by Miss Littlefield, making sensational successes. Henri Elkan conducted both performances with skill.

Erich Leinsdorf, of New York, who made such an excellent impression here last season as conductor of the Wagner operas given by the Metropolitan, on June 28 again demonstrated his fine command of the orchestra, in readings of the Brahms D major symphony, and numbers by Smetana, Humperdinck and Richard Strauss. Mr. Leinsdorf was also to have conducted on the two succeeding nights, but due to rain the concerts had to be postponed to Saturday and Sunday. As Mr. Leinsdorf was unable to remain in Philadelphia for those concerts, Alexander Hilsberg was secured for both evenings, conducting without benefit of a rehearsal. On Saturday night, Ossy Renardy, brilliant young violinist, was soloist, arousing great enthusiasm by his playing of the Tschaikowsy concerto in D major, and two encore numbers, the latter accompanied by Martin Gabowitz. Mr. Hilsberg gave the soloist splendid support with the orchestra in the concerto, as well as delighting the audience with the readings of the Tschaikowsky symphony No. 5 and Andante Cantabile of the same composer's. For Sunday an All-Wagner program, with numbers from Lohengrin, Siegfried, Tristan and Isolde, Die Meistersinger, Götterdämmerung and Tannhäuser, was superbly led and played.

Freccia Appears

Beginning July 3, Massimo Freccia, scheduled for three consecutive nights, did some excellent conducting in the Beethoven symphony No. 7 in A major, and works of Weber, Ravel, Martucci and Berlioz. On July 4, he was at his best in the Brahms Symphony No. 1, also giving Samuel Barber's Adagio for Strings a fine reading, and supporting the soloist of the evening, Henry Harris, nobly. Mr. Harris, pianist, gave an outstanding performance of Gershwin's Rhapsody in Blue, adding two encores in response to the prolonged applause.

The second of two musicales given for the benefit of the Philadelphia Chamber String Simfonietta, Fabien Sevitzky, conductor, was held at the beautiful home of Mr. and Mrs. William T. Tonner at Torresdale on the Delaware. It was to have been held in the garden, but inclement weather prevented. The soloists were Dorothy Johnstone Baseler, harpist; Iso Briselli, violinist, and Howard Vanderburg, baritone, with Bernard Frank accompanying for Mr. Briselli and Vernon Hammond for Mr. Vanderburg. Mrs. Baseler charmed with numbers by Faure, and Salzedo, while Mr. Briselli revealed an exceptionally beautiful tone and technic in works of Veracini, Mendelssohn, Schubert, Ravel, Milhaud and Espego. Mr. Vanderburg's resonant voice was heard to good advantage in songs of Massenet, Brahms, Koeneman, Bantock, MacGimsey, and finally in the Invocazione di Orfeo of Peri, with Mrs. Baseler playing an obbligato and Mr. Hammond accompanying on the organ. This number was especially impressive. M. M. C.

Montreal Festival Offers Bach Mass

Pair of Guest Leaders—Conduct Local Orchestra and Choruses—Summer Series

MONTREAL.—Under the auspices of La Société des Concerts Symphoniques, the fourth annual festival of music took place recently in St. Laurent College. The opening performance was devoted to Bach's B minor Mass, which was given in its entirety. The Cathedral Singers, trained by Phillips Motley, the regular orchestra of Les Concerts Symphoniques and Rose Tentoni, soprano, Enid Szantho, contralto, Mack Harrell, baritone, and Edouard Grobé, tenor, were under the capable baton of Eugene Ormandy, conductor of the Philadelphia Orchestra.

His resourceful command of singers and musicians and his understanding of the score, made the performance a model one. Too much praise cannot be given the soloists for their artistic style. The instrumental obbligato parts were expertly supplied by Albert Chamberland, violinist, John Minsker, oboist, Saul Schoenberg, bassoonist, and Herve Baillargeon, flutist.

Ninth Symphony a Feature

The outstanding achievement of the festival was the performance of Beethoven's Ninth Symphony with the same soloists. A capacity audience cheered Ormandy's personal and electrifying interpretations. Les Disciples de Massenet, another important group of local singers, presented the choruses with vigor and far surpassed their performance of the same work three years ago.

The first half of the program, under the direction of Charles O'Connell, was devoted to a miscellaneous list including Bach's Magnificat in D major. The choral work was disciplined and impressive to a high degree.

An evening of music by Mozart brought the festival to an entirely satisfying end. The Symphony in G minor and the Requiem were given. The orchestra, under Ormandy's persuasion, did notable work in the symphony, particularly the strings. The Requiem, the second half of the program, gave the quartet of soloists opportunity to attain great heights. Sharing honors, the Montreal Elgar Choir sang with admirable tone and expression. At the close, there was an ovation with many recalls.

The series of open-air concerts sponsored by the Société des Concerts Symphoniques during the summer was opened at the Chalet, a large promenade hall on the top of Mount Royal. The guest conductor, Alfred Wallenstein of New York, offered a well chosen program and was applauded. The second concert took place at the Forum, drawing four thousand persons. Under Paul Stassévitch's direction, the orchestra played brilliantly among other works Weber's Oberon overture, Liszt's Les Preludes, Schubert's Unfinished Symphony and Enesco's Rhapsodie Roumaine. These concerts are offered every Wednesday during July and August.

J. H. G.

DORIS ALLBEE HUMPHREY

Doris A. Humphrey Pupils Win Piano Awards

Pupils of Doris Allbee Humphrey's studio at Woodcliff, N. J., recently received two awards in competitions of the Federation of Music Clubs. In the scrap book competition for clubs, the La Forge Music Study Club, of which Miss Humphrey is counselor and which includes pupils of herself and her assistant, Mary Tresca, took first honors in both the State contests at Newark, N. J., and also in the national competition in connection with the Baltimore Biennial.

Barbara Schmidt, eleven-year-old pupil of Miss Humphrey won first prize in both state and national competitions for individual books. In both club and individual awards the prizes were cups donated by the Ohio State Federation of Music Clubs.

A former piano pupil of Frank La Forge, Miss Humphrey was accompanist for his assistant Carl Hayden and appeared in joint recitals with the latter as well as giving solo concerts. She organized the La Forge Study Club six years ago. In the recent junior competition festival at Newark, conducted by the New Jersey State Federation of Music Clubs of the twenty-five superior ratings granted fifteen were won by members of this club. They were Ann von Minden, Barbara Owens, Jeanne La Bonty, Russel Bloch, Carol Brower, William Bahnson, Patricia Grouls, Murial Hartman, Evelyn Eid, Barbara Schmidt, Muriel Eichler and Doris Servo. A recital of her pupils was given on June 25 at the Waldorf-Astoria Hotel, New York. Miss Tresca and Peggy Hattenback, her assistants, also participated.

Former State Junior Counsellor, Miss Humphrey is third vice-president of the New Jersey Federation of Music Clubs.

Mexico City Initiates Notable Season of Symphonic Music by Own Orchestra

Ponce Appears as Soloist in His Work Under Baton of Chavez —Large Audiences Attend Series at Fine Arts Palace

By VERNA CARLETON MILLAN

MEXICO CITY, D. F.—The Mexican Symphonic Orchestra under the direction of Carlos Chavez opened its eleventh season here on June 29 before a record-breaking crowd that thronged the marble hall of the Fine Arts Palace. More than ever before, the opening concert attracted a thoroughly cosmopolitan audience, with the presence of innumerable Spanish, Austrian and other European emigrés lending an international note to the scene. Scores of American tourists were also on hand, as in former years, to lend their applause to the dynamic Chavez, who has become a favorite on both sides of the Rio Grande.

The first program was not a particularly stimulating one but Mr. Chavez, conducting without a score, managed to draw from it an unexpected freshness and simple charm. The first number was the Romeo and Juliet fantasy-overture by Tschaikowsky, played, it was announced, for the first time in Mexico. There was a certain hesitancy and lack of security on the part of the musicians, but this is easily explained by the tension of first night performances the world over. The Schubert Unfinished Symphony, which followed, revealed Chavez as the finely disciplined, scholarly conductor that we have known in the past. Perhaps his great precision verged upon stiffness at times. I, for one, felt the transitions from one tempo to another lacked smoothness and were rather abrupt, but on the whole it was excellently played.

Ponce Plays His Concerto

Immediately after the intermission, Manuel Ponce, the Mexican composer, known throughout the world for his song Estrellita, appeared as soloist with the orchestra, playing his piano concerto, composed in 1911 when he was but 25 years old. Like all of Ponce's music, this concerto is a strange blending of the romantic spirit that characterized all the music of the Porfirio Diaz epoch and the native themes of the Mexican Indian tribes.

Technically, Ponce was very much under the influence of Liszt at the time he composed his concerto, but we must not for this reason underestimate the solid musical value of his work. True, the concerto falls upon modern ears with a faint *fin de siècle* nostalgia, but even here one can see the rich promise which this composer has fulfilled with the passing years.

As a soloist, Ponce is no longer the fluent virtuoso of former years; he still plays with fire and enthusiasm, but his fingers do not master the cadenzas and arpeggios with which his concerto is ornately adorned in true Liszt style. The Mexican public acclaimed him warmly, however; it was a gesture of sympathy and understanding for Chavez to have conducted this composition of the man who was, years ago, his piano teacher in the National Conservatory of Music.

A Noteworthy Ensemble

With the last number on the program, Albeniz's two pieces from the Suite Iberia, played for the first time here, the Mexican Symphonic Orchestra really took on substance and color. It has been no mean task to create a disciplined, cohesive unit of musicians such as this in a country that lacks both technical and cultural preparation. If it were not for Chavez and his orchestra, Mexico would have no musical life at all and in judging achievements we must always keep this fact in mind.

The Symphonic Orchestra will have two guest conductors this year, Pierre Monteux and Otto Klemperer. Chavez has also announced that as an innovation young Mexicans will have an opportunity to appear as soloist each season; the soloists will be chosen from the winners of a public contest, to be announced soon.

Scottish Competitions Draw 20,000 Musicians

Chief Festival Centers Are Scene of Lively Rivalry

EDINBURGH.—April and May are the outstanding months in the music festival movement in Scotland. These great competitive events and their cultural scope may be estimated when it is considered that in the Glasgow Festival over 6,800 took part, and in Edinburgh over 4,000 appeared in the various contests. In addition to these events, similar competitions were held throughout the country, enlisting over 20,000.

The Church Choir competitions were largest in the Highlands, a most inspiring festival being held in Dingwall, where enthusiasm approached that of a Welsh Eisteddford. In Edinburgh and Glasgow the vocal and instrumental ensemble classes seemed to be the most popular and much of the work was on the professional plane.

A class in Edinburgh which aroused enthusiasm was the Family Ensemble in which a minimum of three players from one household were allowed to compete in vocal or instrumental music. The results were amazing and showed to what extent music is being played in the homes of Scotland. School orchestras and children's choirs also demonstrated the remarkable degree to which musical activities are extending and improving.

At Nelson Hall, Edinburgh, a series of popular concerts was dispensed by the Edinburgh String Quartet, which played the Schumann Quartet in E flat for piano, violin, viola, and cello, and the Quartet in G minor by Brahms, with Mary Grierson, pianist, assisting and giving a fine reading of the Sonata in D by Mozart. WILLIAM SAUNDERS

Koussevitzky to Conduct at Tanglewood

Sixth Berkshire Festival to Open on August 3—Two Series of Concerts

STOCKBRIDGE, MASS.—The third Brandenburg concerto of Bach, in B major, will open the sixth annual Berkshire Festival at Tanglewood with the Boston Symphony Orchestra, again under Serge Koussevitzky's direction, giving the reading. According to present indications, the inaugural audience on August 3 will be as large as last year when the new shed was dedicated.

The second concert, two evenings later, will present two modern composers. Walter Piston's concerto for orchestra and Sibelius' fifth symphony will divide interest also with Beethoven's No. 7.

The concert on Sunday afternoon, August 6, will feature Prokofieff's fairy tale, Peter and the Wolf with Richard Hale again in the role of the narrator.

The second series of programs opens on August 10 when Dr. Koussevitzky will play the second symphony of Beethoven, the Moussorgsky-Ravel Pictures at an Exhibition and Strauss' Zarathustra. The second program in this series lists several Wagnerian numbers, Haydn's B flat symphony and Stravinsky's Le Sacre du Printemps.

The festival concludes on the afternoon of August 13 with Schumann, Debussy, Ravel and Sibelius scores.

SERGE KOUSSEVITZKY SAILS on the SS. Normandie for Europe. The conductor of the Boston Symphony Orchestra will return to lead the Berkshire Symphonic Festival in August.

Evelyn Gladys Swarthout and James Hayes Wed

LAWRENCE, KAN. — Evelyn Gladys Swarthout and James Patrick Hayes were married at the home of the bride here on June 30. Miss Swarthout is the daughter of Dr. D. M. Swarthout, Dean of the School of Fine Arts at the University of Kansas. She is a cousin of Gladys Swarthout and a young American pianist with several successful concert appearances to her credit the past season. Numbered among the concerts was her debut recital in Town Hall last January. Mr. Hayes is a member of the class of 1929 of Harvard University and one of the field representatives of Civic Concert Service, Inc. They will make their home in New York.

Photo by Tunbridge, London

IVOR NEWTON, English pianist, who is planning a world tour.

LONDON.—Ivor Newton, accompanist and coach, leaves on a world tour with John Brownlee as soon as the baritone concludes his opera season at Glyndebourne. Mr. Newton will accompany the singer in Australia, New Zealand, Canada, and the United States.

The accompanist recently concluded a busy season in Great Britain, during which he made a tour with Gigli, accompanied Richard Tauber on the harpsichord at the Queen Charlotte Concert at Queen's Hall, played recitals with Oda Slobodskaya, Joyce Cordell, Sarah Fischer, Dennis Noble, Reinhold von Warlich and Ida Haendel.

Mr. Newton was invited especially to play for the Duke and the Duchess of Kent at their Belgrave Square home, at which time the hosts presented the pianist with gold and enamel cuff links engraved with the royal monogram. H. L.

Tri-Cities Symphony Orchestra to Mark Silver Jubilee

DAVENPORT, IA.—The Tri-Cities Symphony Orchestra will celebrate its twenty-fifth year of activity in the coming season. For the occasion, its present conductor, Oscar Anderson, is making each concert a festive one. Mr. Anderson has prepared unusual programs and has chosen for soloists Jascha Heifetz, Rose Bampton and Robert Casadesus. Two young artists also, a vocalist and an instrumentalist, will be selected through an open contest to be held early next autumn, and will be awarded a solo appearance with the orchestra in the last two concerts.

Edith Mason and Chamlee Sing at Cleveland Convention

CLEVELAND, O.—Edith Mason and Mario Chamlee, of the Metropolitan and Chicago Opera Companies, were featured soloists for the International Rotary Convention held in the Cleveland Auditorium on June 19. With the Cleveland Orchestra supplying the accompaniment, Chamlee sang E lucevan le stelle from Tosca and as encore the Pagliacci arioso. Miss Mason sang the Jewel Song from Faust and The Last Rose of Summer. In the latter half of the program the two soloists were heard in the duet from the first act of Madam Butterfly, which they were forced to repeat after nine recalls. An audience of 12,000 people feted both artists enthusiastically and applauded rapturously the Cleveland Orchestra in its rendition of a well arranged program. B. L.

Raisa and Rimini Leave for Italy

In order to witness the debut in grand opera in Italy of two of their artist students, Rosa Raisa and Giacomo Rimini embarked on the Conte di Savoia on July 5. With them went their daughter, Giulietta, and a group of students, for whom Mr. Rimini will arrange appearances in opera houses in Europe.

The Riminis recently closed their first year as instructors by presenting students in excerpts from operas, and in the first Chicago performance of Pergolesi's La Serva Padrona.

They will return early in September to resume their activities in Chicago.

During their absence, their studios in the Congress Hotel, Chicago, will be in charge of Maestro Barbini, who will coach a large class for performances of Il Matrimonio Segreto and Hänsel and Gretel, to be given at the Chicago Civic Theatre early next autumn.

Lawrence Powell to Lead Grand Rapids Federal Orchestra

GRAND RAPIDS, MICH.—Lawrence Powell, formerly conductor of the Little Rock Symphony Orchestra, has been appointed conductor of the Grand Rapids Federal Symphony Orchestra and Band. The orchestra has been conducted since April by Roderick White of Santa Barbara, Cal., formerly of this city, who succeeded Philip Abbas. At a recent concert of the orchestra, two compositions by Mr. White were performed, Negro Chant, and The Bright Messenger, in which Mr. White also played the violin solo. The vocal soloist was Mrs. Norma Hark Baughman, soprano.

The School of Fine Arts has closed the season with several recitals, by pupils of Mrs. Peter Kleynenberg and Miss Eleanor Malek. Luella Brady, Gloria Demmon, Patricia Muir, Elinor Treleven, Nance Wilmink and Louis Rus received diplomas for completing a special course.

Four recitals were given by faculty members of the Berger School of Music. H. B. R.

Rose Bampton Touring in South Africa

The Metropolitan Opera soprano, opened her tour of South Africa on June 13 at Grahamstown and was warmly acclaimed according to word received by her managers, Evans & Salter, from Lucile Thompson, leading director of the South African Community Concert Association.

Photo by Ray Lee Jackson

ROSE BAMPTON

A few days later at Kimberley, Miss Bampton sang eighteen encores in addition to a list of seventeen numbers. She is also to appear in Johannesburg, Capetown, Durban, Pretoria, Peter Maritzburg, Bloemfontein and other cities before returning in the fall.

Hageman Conducts Opera in Hollywood Bowl

HOLLYWOOD, CALIF.—Richard Hageman, former Metropolitan Opera conductor, will conduct the performance of Hänsel and Gretel in the Hollywood Bowl on July 25 with Rosemarie Brancato, Irra Petina, Dorothea Manski and Douglas Beattie in the cast. Mr. Hageman is completing the score for Ruler of the Seas, a Paramount picture starring Douglas Fairbanks, Jr.

Sigurd Nilssen in Oregon Recitals

Sigurd Nilssen, basso, with Margaret Notz Steinmetz at the piano, was heard recently in concerts in the Hood River (Ore.) high school auditorium and at Eugene Field Auditorium, Silverton, Ore. Several works of Grieg, Norwegian folksongs, Lieder of Loewe and others, an aria from Bach's Peasant Cantata and a group of American folk airs made up his programs.

Essex County Series Ends on Gala Note

Lily Pons Fêted Soloist at Newark Stadium Concert

(*Photo on page* 4)

NEWARK, N. J.—With Lily Pons, Metropolitan Opera soprano, as soloist, the Essex County Symphony Society concluded its festival in the City Schools Stadium before a capacity audience.

Alexander Smallens conducted and opened the program with Aaron Copland's Outdoor Overture. Other offerings were Kalinnikoff's G minor symphony, Deems Taylor's Through the Looking Glass suite and the overture to Wagner's Tannhäuser, played with understanding and authority. It was the first hearing of Mr. Taylor's suite in its revised form. Mr. Copland was present to acknowledge applause for his work.

Miss Pons, in excellent vocal fettle, contributed four arias, Caro Nome from Rigoletto, the Shadow Song from Dinorah, the Mignon polonaise and The Last Rose of Summer, sung in English. Fauré's Roses of Ispahan was an encore.

Although no plans for next season have been announced, it is believed that the large attendance at the four concerts this year will result in at least four programs being given next season. T. T.

Following her appearance at Dunrovin, the estate of William M. Sullivan at Ridgefield, Conn., Miss Pons sang at Robin Hood Dell with the Philadelphia Orchestra directed by her husband, Andre Kostelanetz. Miss Pons sings at the Lewisohn Stadium, New York, on July 17 with Mr. Kostelanetz conducting the Philharmonic-Symphony Orchestra and then goes to Grant Park, Chicago; Washington Park, Milwaukee; and the Hollywood Bowl to appear with orchestras under her husband's direction.

Miss Anderson's Studies

In the July 15 issue of the Musical Courier an article about Elsie Anderson reads in part: "A pupil of Francis Rogers, she won second place in the New York Journal competition in which 2,600 sopranos were heard, being defeated by three points for first honors." At the time Miss Anderson won this competition she was a pupil of Margaret Bristol, her work with Mr. Rogers having begun in the fall of 1937. For the three years preceding and two following she studied with Miss Bristol. The solo work which Miss Anderson did in the Metropolitan Temple and Westminster Church of Yonkers, the recitals she gave at the Little Theatre and Carnegie Chamber Music Hall, Barbizon Hotel, Metropolitan Temple and for the Music Study Clubs of Newark and the Oranges all were during her study with Miss Bristol.

Toscanini Selects Bjoerling for Verdi's Requiem

Jussi Bjoerling, Metropolitan Opera tenor, has been engaged by Toscanini for the performances of Verdi's Requiem on August 16 and 17 under the *maestro's* baton at Lucerne's International Music Festival. He has made two appearances at Covent Garden, London, although originally he planned to appear in but one Il Trovatore.

Other members of the quartet for the Requiem are Zinka Milanov, soprano; Kerstin Thorborg, contralto; and Nicola Moscona, basso, all of the Metropolitan.

Leonard Stocker at Fair

Leonard Stocker, baritone, sang solos at Community Church, New York, last month, and was heard in the Temple of Religion, at the World's Fair.

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RADIO HIGHLIGHTS

"Television Veteran," on Return, Finds Many Improvements Made

Huapala Sees Present Plan Following Idea of Home Motion Pictures—Native Music Features Air Lists

Television is definitely here to stay.

No, this is not the conclusion of some radio engineer, nor a momentous decision on the part of the conductor of this commentary. A television neophyte, this listening post was anxious to learn the reactions of a veteran and so we asked Huapala who, despite her youth and vivacity, is really old in a television sense for she first appeared on such a program way back in 1933.

The Hawaiian dancer on June 23 made another in her series of appearances over the televisor.

"Programs now," she said in discussing her reaction, "appear exactly like our moving picture productions and perhaps more like the home moving pictures because television sets for the home are about twelve inches in size. Of course, further technical improvements will have to be back in backgrounds, color treatment, focusing, obtaining depth and wider vision. But the advance in improvement of recording sets from when I first appeared is amazing."

Speaking as a dancer, Huapala found her own art especially helped by this new vehicle and believes it opens up another channel in reproducing the dancers' art.

She mentioned one small difficulty in her recent appearance. Of course, she dances barefoot, but the lights in the studio were so powerful that toward the end of the hour the hot floor scorched her feet.

"That is another problem to be solved," she said.

Ish-Ti-Opi in Indian Songs

With Independence Day occurring in the interval since this column's last appearance, a prelude to the American celebration that was particularly fitting was Ish-Ti-Opi's participation in NBC's Song Sweets and presenting his own arrangement of a Choctaw love song and other Indian numbers.

FRANK LA FORGE

received the honorary Mus. D. degree at the commencement exercises of Detroit Foundation Music School. Dr. La Forge is conducting his annual summer school in New York until September 1.

WQXR, beginning July 1, changed its policy to provide a Symphony Hall series, listing a one-hour program nightly of symphonic music instead of scattering throughout the daily schedule. The change, it was said, is the result of a survey among listeners who preferred this plan. The same station recently presented Thelma Spear Lewisohn in a program of numbers by Edvard Moritz with the composer at the piano. Elmo Russ was a recent guest of Leon Rothier at this station.

Another new idea introduced was the weekly series, sponsored by WNYC and under the direction of Felice Haubiel, of offering native composers' works under the title The American Composer Presents. At the inaugural the participants were Henry Holden Huss, William Eder, Jennie Hill Barry and George Thomas in works of Mr. Huss, Sidney Homer, Wintter Watts, Albert Hay Malotte and Ernest Carter. Writers of the six best reviews of these programs are to received copies of the numbers heard autographed by the composers.

And at long last Edwin Franko Goldman's band returned to the airways, this year over WOR starting on July 9. More opposition for the World's Fair.

Noted in Passing

Gathered along the way: Erich Leinsdorf passing the NBC Orchestra baton to Reginald Stewart. . . . William Primrose's quartet honoring a fellow Scot, John B. McEwen. . . . Paul Stassevitch taking over Les Concerts Symphoniques at Montreal. . . . Extension of MBS into the Southland by adding four North Carolina stations. . . . Reginald Stewart and Mishel Piastro with the Toronto Promenade Symphony. . . . Roman Totenberg joining Eddy Brown in WQXR's String Classics. . . . Burle Marx, not conducting, but commentating at the same station on Brazilian music played by Noemi Bittencourt, pianist. . . . Sir Adrian Boult and Frank Black directing orchestras over NBC. . . . Margaret Speaks remembering a composer named Victor Herbert. . . . Truly a varied summer list. H. A. S.

La Forge-Berúmen Musicales

An audience that not only filled the studio but overflowed into the office and adjoining hallways attended the fourth in the summer school series of musicales at the La Forge-Berúmen Studios. Stuart Gracey, baritone, sang with artistry and musical intelligence also showing a voice of wide range. Dr. Oswaldo Anido, pianist, played four Spanish Dances with the requisite fire and spirit and admirable technic. Frank La Forge was the able accompanist for Mr. Gracey.

Mabel Miller Downs, soprano, Alice Huebner, pianist, and The Balladeers, comprising Hollace Arment and Ellsworth Bell, tenors, Morton Shanok, baritone, and Henry Froehlig, bass, were heard at the third musicale. Miss Downs sang with artistry and vocal and personal charm groups of German and French and a bevy of La Forge compositions with Mr. La Forge lending valuable assistance at the piano. The male vocalists sang with taste a group of Negro spirituals and also were heard with the soprano in an excerpt from La Forza del Destino. Miss Huebner played a miscellaneous group with technical facility and musical feeling.

The second program was given by Everett Crosby, baritone, Constantine Callinicos, pianist, and Beryl Blanch, accompanist. Mr. Crosby sang Italian, French, German and English groups and also four of his own songs, the latter musically sound and melodically interesting. His work was marked by tonal richness and artistic finesse. Miss Blanch was an able accompanist. Mr. Callinicos displayed his pianistic gifts and musical intelligence in a group of miscellaneous offerings. Numerous encores were necessary. J. R.

Libbie Miller Concludes Rosa Ponselle Management

Libbie Miller has announced that she is no longer the manager of Rosa Ponselle, former Metropolitan Opera soprano. Miss Miller said she no longer represents Miss Ponselle "in any way whatsoever."

French Wind Instruments

By IRVING SCHWERKÉ

(Continued from Preceding Issue)

In line with these remarks, some well-known bands have already made practical changes in their make-up, an outstanding example being the Belgian ROYAL ORCHESTRE D'HARMONIE INTEGRALE de la BOUVERIE. Directed by Maitre DE CEUNINCK, the alterations in the composition of this celebrated organization have speedily won new public success and artistic laurels for it.

This new manner of constituting a band makes possible the faithful performance of symphonic transcriptions and the rendition of works written originally for the organ, while, by special combinations, hitherto unrealizable and most beautiful effects can be obtained. As the Commandant Prévost, leader of LES GUIDES BELGES, remarked, "The band is now a vibrant, human instrument."

Musicians everywhere will be interested in this new clarinet "family" and it is gratifying to remark that eminent composers have already scored for it, Mr. V. DYCK, Grand Rome Prize, and ARTHUR HONEGGER, to cite only two instances. The former has used the new clarinet in a symphony for nine wind instruments, the latter has included a special part for the contra-bass clarinet in Semiramis, a ballet composed for the Paris Grand Opera.

Along with these new clarinets, the FRENCH PAVILION at the NEW YORK WORLD'S FAIR 1939, is also showing two other instruments created especially for the FAIR:—an octo-contra-bass clarinet, a musical mastodon which reproduces the lowest tones of the organ, and an octo-soprano clarinet, which sounds an octave higher than the B flat soprano clarinet. This new clarinet family thus embraces the extraordinary range of seven octaves, and it is also important to know that all the INTEGRAL clarinets have the same fingering.

The reader will be further interested to learn that the INTEGRAL system is not limited to clarinets, and that it has been equally successfully applied to the saxophone which now, with its newly conceived construction, is absolutely homogeneous, impeccable in intonation, and so simplified in fingering that formerly impracticable passages are now become quite simple to play! The INTEGRAL system makes the saxophone absolutely true to key, makes trills in whatever register easy to execute, and increases the range of the instrument so that high F sharp and G are easily obtained in harmonic 2 and without artificial fingering. Another advantage of the new system is that all saxophone fingerings now in use remain intact. Saxophonists can henceforth play their chosen instrument with a minimum of difficulty and can have the further satisfaction of knowing that their work is truer to pitch, more beautiful in timbre, more homogeneous, and more virtuosic than ever before.

N.B.—All the instruments referred to in these articles are to be seen and examined in the Musical Section of the FRENCH PAVILION at the NEW YORK WORLD'S FAIR 1939.

(Adv.)

N. Y. Hippodrome Will Yield to "Progress"

Scene of concerts by John McCormack, Emma Eames, Schumann-Heink and many other "greats" in the musical field, the New York Hippodrome is about to yield to "progress" and is due to be razed. Demolition will start this fall.

More recently, the home of popular-priced opera, it also has served as a sports emporium.

Kansas City Hears Works by Graduates

Commencement Concerts Take Lead in Spring Music Calendar —Mikado Sung

KANSAS CITY, MO.—Forrest Schulz and the Kansas City Conservatory Orchestra presented a delightful concerti concert recently before a capacity audience. Skillful orchestral support aided in successful performances of the Saint-Saëns Concerto in G minor (two movements) by Dorothy Quant, Chopin's Concerto in E minor — Allegro Maestro — by Ruth Duncan and the Vieuxtemps' Concerto in D minor for violin, by Mollie North. Hale Phares conducted Bach's B Minor Suite for flute and string orchestra with Evelena Barber, soloist; and Stanley Deacon directed twelve Conservatory Chorus members in Thusnelda Bircsak's choral works, Clouds and The Brook in the Forest, which were national Sigma Alpha Iota prize winners in 1938.

The Conservatory's Commencement exercises were noteworthy for programmed compositions, a portion of the requirement work for degrees: Dr. Andrew Ch'i-Wo Lu of Peiping, China, whose conservative modern Allegro for string quartet was performed by the Conservatory Quartet, and Daniel Harrison, Greenville, Mo., whose modern, though melodic Theme and Variations for piano were given by Arline Murph of Texas. Both numbers evoked warm enthusiasm.

A varied menu of opera, oratorio, Lieder and song selections was splendidly presented by artist students of Harold Van Buzee (of Kansas City Conservatory) before a large appreciative audience, Mozart's quartet from L'Enlevement au Serail sung by Rose Ann Carr Millsap, and Mrs. Paul Barnett, sopranos, and George Lovesee and Evans Thomas, tenors, and Ah, tutti contenti (Le Nozze di Figaro) done by Mrs. Millsap, Mrs. Barnett, Mr. Lovesee, Earl Redding, baritone, and Richard Mattson, bass, were effective. Mrs. Barnett's and Mrs. Millsap's operatic arias, by Verdi and Charpentier, were excellent. A youthful quartet—Eileen Hicklin, soprano; Evans Thomas, tenor; Flora Jean Bornstein, contralto and Richard Mattson, bass, sang well Lehmann and Speaks items. Mrs. Barnett, Maxine Martin, contralto; Mr. Lovesee, and Mr. Redding gave Russian and Welsh quartets.

Music Guild Graduation

The Kansas City Guild of Music and Allied Arts Teachers' Commencement Concert was presented recently. N. De Rubertis and his Orchestra assisted Jeanette Hart, pianist, in a good performance of Franck's Symphonic Variations. Other soloists receiving excellent orchestral support were Virginia Snyder, twelve-year-old pianist, who made a hit in two movements from the A Major Concerto of Mozart; Thomas Tibbett, who sang well M'appari from Martha; Russell Arnold, violinist, in a Wieniawski opus and Gene Morrison in Dio Possente from Faust. The orchestra played two movements of the Symphony No. 2, by Saint-Saëns. Over fifty students received certificates and diplomas.

At the commencement exercises of the Kansas City Music Teachers' Association, 240 students received certificates and diplomas before an audience of one thousand. The following concerti were effectively presented: the Rimsky-Korsakoff, Jeanette Hart (Richard Canterbury, orchestral portion) Mendelssohn G Minor, Henrietta Vinson (Teddy Hopkins, second piano) Saint-Saëns' B Minor, Flora Ann Bunker, violinist and Pearl Roemer-Kelley, pianist, and Capriccio Brillante (Mendelssohn) by Eugene Sartori, with Millietta Rendina at the second piano. Celeste Aida was sung by Thomas Tibbett acceptably and Louise Henzelman contributed the Mad Scene from Lucia with Mary Jane Allee, flutist.

The Mikado Staged

Three performances of The Mikado, sponsored by the University of Kansas City at the Resident Theatre, introduced a well equipped Yum Yum, vocally and histrionically in Christina Provas. Dramatic ability was pronounced in the performances of J. Harris Ordell, Ko-Ko; Martin Schuster, Pooh-Bah; Clarence Lucas, The Mikado; Patricia Staebler, Katisha, and Milton Frank, Pish-Tush. The production was well staged by Carl C. Johnson of the University dramatic department. Dr. Robert D. W. Adams, member of the music department of Kansas City University, conducted. The orchestra consisted of twenty University students. They were prepared by Harold Newton, of the Philharmonic, who is director of the University Orchestra.

C. C. B.

"American Music Amazes by Vigor and Variety," Says Hedda Ballon

Former Professor at Vienna Conservatory Now Active in Boston as Pianist, Harpsichordist and Teacher

BOSTON, MASS.—"Not only am I amazed at the advancement made in music in this country but I am surprised at the way in which Americans take things in their stride and keep smiling," said Prof. Hedda Ballon, as she talked with the Musical Courier representative at her Beacon street studio.

Prof. Ballon, who has been in America for only a short time, has had an active season not only in Boston but throughout New England. She has given concerts as a harpsichordist and pianist as well as lecturing and teaching. Prior to her removal to America she was a member of the faculty of the Vienna Conservatory and the Government College for Girls and made concert tours throughout Europe.

In 1936 Hedda Ballon was honored by the President of Austria with the title "Professor." She was also a member of the Jury for the International Piano Contests.

She smiled as she brought out for the interviewer the commendation and citation of the headmasters of the above mentioned schools, showing that she had "distinguished herself as an excellent music master," whose "musical evenings with lectures" had contributed "a great deal to the general improvement of the musical life" of the Government College.

Sees Wide Field for Music Here

"But let us talk of this country," she insisted. "I think the opportunities for music are so great here. The radio and the concerts—especially the Boston Symphony Orchestra—are so wonderful. Truly I am amazed and delighted."

Professor Ballon said that radio performances were not strange to her, as she frequently played for the important broadcasting stations in Europe. In Vienna, she was the founder of the Society for the Cultivation of Early Music. This fall, she expects to tour both as pianist and harpsichordist and continue with her teaching and lecturing. She referred to her student days with the venerable Professor Richard Robert, who was also the teacher of Rudolf Serkin.

"But now that I am here, I am anxious to do my part in this great field where opportunities are so many," she declared as we parted.

L. W.

HEDDA BALLON

Delta Omicron Holds Convention in Rockies

Estes Park, Colo., Scene of 30th Anniversary Meeting

ESTES PARK, COLO. — Commemorating the thirtieth anniversary of the founding of Delta Omicron, delegates from chapters of this sorority throughout the country met in convention here amid the towering Rockies from June 26 to 30.

Members of the Denver Alumnae Club, dressed in typical Western style, met the delegates as they arrived and, after a tour of Denver, took them to the Oxford Hotel for luncheon. The trip to Estes Park, via Big Thompson Canyon, a colorful tour, was followed by registration and an official welcoming dinner at the Lewiston Hotel. Province meetings then followed.

National President Bessie Covert officially opened the convention on Tuesday and a welcome to the delegates was given by Helene Grove, president of the hostess province, the Mayor of Estes Park, Mrs. J. R. McKelvey and Marguerite Cook Buffum, chairman of the entertainment committee.

At noon, the living founders of Delta Omicron, Lorena Creamer McClure and Mabel Dunn Hopkins, of Columbus, O., were honor guests at luncheon and that evening a musicale was presented featuring Hilda Weseli, Cincinnati soprano; France Bremer, Detroit contralto; Pauline Dohrn, Chicago soprano; Marylouise Baker, cellist of Lincoln, Neb., and Frances Snyder, soprano of Oxford, O.

On Wednesday, after an early outdoor breakfast at Bear Lake, the delegates went on a hike. Then came a business session followed by a luncheon at which members of Gamma Province, hostesses, presented a musicale. At night, Elizabeth Coffman Johnson, soprano of the Denver Opera Company, and a member of Delta Omicron, Vesta Wood, violinist and concertmaster of the Greeley Philharmonic, also of the sorority, and George Luntz, baritone of Chicago, a chapter patron, gave a concert. Motion pictures of Western scenes concluded the evening.

Province Song Competition

The Thursday activities were opened with the province song competition. At the business session, Miss Covert was re-elected national president. Mrs. Esther Karge was named vice-president; Marie Marti was elected secretary, and Mrs. Marguerite Buffum treasurer. Mrs. Lucile S. Meyer was re-elected Musical Advisor.

Rolene Turner Sandy was toastmaster at the formal banquet in the evening. Mrs. McClure and Louis Hasselmans, national patron, former Metropolitan Opera conductor and teacher of opera at Colorado University this summer, were the speakers. The Delta Omicron Chorus of delegates sang seven numbers, directed by Lucile S. Meyer, national music advisor, one of the outstanding features of the convention. National awards were made for original composition, a Delta Omicron song, the province competition singing, best chapter publicity scrapbook and an achievement award to the chapter fulfilling all sorority obligations most efficiently.

The convention formally closed on Friday morning with a round table discussion and a farewell luncheon. L. G.

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BARRERE-BRITT

"CONCERTINO"

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Artistry, Rather Than Pure Voice, Is Termed First Requisite of Singer

Ricardo Zapponi Has Had Varied Career as Athlete, Aviator, Opera Singer and Pedagogue

Expressing his preference for "the great artist rather than the great voice," Ricardo Zapponi, operatic tenor and teacher, just before leaving for his summer home at Centerville on Cape Cod, told a Musical Courier representative that he is opposed to the "long hours of uninteresting vocalizing" for students and does not believe they are necessary.

"Perhaps this is a long-distant echo from my days as an athlete when I found that muscles are not built by mechanical routine calisthenics but by engaging in the actual sports themselves," he continued.

His tall, sturdy figure denoted that here was one to whom athletics were not strange, and Zapponi soon confirmed this. In Washington, preparing to practise law, he found that his athletic reputation had preceded him to college and so at Georgetown University he indulged in football, track and especially in pole-vaulting, in which he held the South Atlantic record. After he had gained his diploma in law, one of the critics at a local concert commended his singing, and so he "deserted Blackstone for art."

Studying both in this country and in Europe, he gathered at the same time eclectic ideas on voice production. He said that, by intimate association with many eminent singers of the present, he has analyzed systematically the methods of their tone production and their interpretation.

Wartime Service

When this country entered the World War, Zapponi was singing leading roles with the old Aborn Opera Company. The call to the colors found him at Kelly Field, San Antonio, Tex., a member of one of the earliest groups of cadets to enter American aviation. Within a week of his graduation an accident severely injured his eyes and incapacitated him for further service.

Zapponi stayed on at San Antonio, becoming director of the Conservatory of Music and at the same time giving concerts. Known as a lyric tenor, he wanted also to be a dramatic singer, so he started a search anew for a teacher to give him this skill.

In time he came to sing principal roles with the National Opera, the San Carlo, the Pennsylvania Opera and the erstwhile Chicago Civic Opera, where he alternated with Crimi. He also toured the United States and Canada, and then came to New York. In the metropolis he studied with the late Frank d'Orsay and later Buzzi-Peccia, coach and accompanist for eighteen years for Enrico Caruso.

Study in Italy

In 1925 he sailed for Italy and studied with Alfredo Martino, with whom more than twenty Metropolitan Opera singers have worked. Among Zapponi's associates there were Gigli, Evelyna Parnell, Crimi and Galeffi. Under Martino's direction he sang at the Royal Opera in Rome and on tour of the Continent. He cherishes a gold and amethyst ring, a memento of a command appearance before the late Pope at the Vatican.

Meanwhile the effects of that aviation accident were making themselves felt. Following a quick return to this country, he found himself offered one chance in a hundred for recovery by the late Dr. Wilmer at Johns Hopkins. The operation was a success, but several years of darkness followed. His active career about at an end, teaching again called him and gave him another opportunity to show others what he had learned and practised himself.

Concerning Correct Use of Voice

And this is what he is doing now. Not only technic and the subtleties of voice production are his preoccupation, but also artistic interpretation. He demonstrates as well as instructs in tone production and projection.

"Nothing is easier," he said, "than the correct use of the voice. The wonder of it is that, with the proper production methods, one is soon producing notes which only a short time before would have seemed impossible. The scientific understanding of the physical and mental bases upon which depend good singing unfold themselves gradually."

Citing again his preference for the artist, Mr. Zapponi pointed to De Luca and his late friend Chaliapin as illustrative.

"I do not demand in pupils a noteworthy voice to begin with," he said. "Intelligence and personality are just as necessary." P. A.

Photo by A. Laviosa, N. Y.
RICARDO ZAPPONI

Elmo Russ Heard in His Own Songs

Songs by Elmo Russ, to poems of contemporary American writers were presented by Mr. Russ, baritone, and Gloria Russ, soprano, on June 29 in the New York Studios of Berta Gerster-Gardini. Henry Harrison introduced the composer-baritone and paid tribute to his discerning way of setting the poems to music. Featured on this program were the works of Archibald MacLeish, Robinson Jeffers, Sara Teasdale, Margaret Widdemer, Edna St. Vincent Millay, Antoinette Scudder, Langston Hughes, Edwin Rolfe, Carl Sandburg, Jeannette Slocomb Edwards, Dorothy Parker, Ogden Nash, Evelyn M. Watson, Ida Elaine James, Rex Hunter, May Lewis, Elizabeth Coatsworth, Marjory Stoneman Douglas, Elizabeth M. Roberts.

Mr. Russ entered completely into his interpretation of the baritone numbers and Miss Russ gave pleasure with her artistic delineation of those for soprano. Several members of the audience gave repetitions of some of the Russ songs which were particularly well liked. There was a large and very appreciative audience. G. N.

Spada Directs New Jersey Opera Group at MacHugh Studios

NEWARK, N. J.—Under the direction of William Spada, director, members of the New Jersey Opera Association were heard in a program of operatic and concert numbers on June 25 in the MacHugh Studios. Participating were Suzanne Aurand and Marian Pinelli, sopranos; Antoinette Pietrangelo, contralto; Filippa Anfuso, mezzo-contralto; David Weber, baritone and Nathan Korshin, bass. Mr. Spada was at the piano.

Verdi Club at Fair

The Verdi Club, Florence Foster Jenkins, founder-president, staged a tableau, America on Review, at Merrie England at the New York World's Fair.

LeBlanc Plays Second Recital in New York

Violinist Heard in Benefit Event for Canadian Legion

A second appearance in New York by Arthur LeBlanc, Canadian violinist, was made in Carnegie Hall under the auspices of the Municipal Opera Association, Inc., on July 6. The recital was given for the benefit of the Canadian Legion of New York and had a distinguished sponsoring committee. The young Canadian artist, who has studied in Paris with Thibaud, and in this country with Burgin, Winternitz and Sinsheimer, again evidenced his unusually fine gifts and training.

With Wolfgang Rebner as assisting pianist, he played first the César Franck sonata, to which he brought a poised reading of pure tonal quality, exquisite finesse of phrasing, and lyrical beauty. A Prelude and Gigue by Bach were followed by the Mendelssohn Concerto, and shorter numbers by Desplanes-Nachez, Mozart-Kreisler, Debussy and Kreisler.

In these Mr. LeBlanc proved his right to be numbered among the best younger violinists, as he plays seemingly without effort the most complicated passages, endows all he does with musical feeling, and maintains throughout a fine sense of balance and proportion. Despite the handicaps imposed by a warm night, he triumphed very decidedly with an audience of large size and enthusiastic disposition. Mr. Rebner proved a forceful and experienced accompanist.

R. M. K.

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Chicago Begins 2 Summer Series

(Continued from page 3)

nor phlegmatic in his readings. His workmanship is meticulously correct and if, in the performance of the Brahms third symphony, he allowed the brasses to blast in explosive accent, the fault must have been due to the superb acoustics of the little pavilion. At the succeeding concerts, having gauged the possibilities of the auditorium, Sir Adrian kept under more restraint that section of the orchestra to the general betterment of the performances and the complete satisfaction of the listeners.

During his first week at Ravinia, Sir Adrian favored English composers, presenting Holst's Fugal Concerto for flute

EDWARD COLLINS,
pianist, heard in the American Conservatory faculty series.

and oboe, Elgar's Enigma variations and transcription of the Bach C minor fantasia and fugue, and Vaughan Williams' Fantasia on a theme by Thomas Tallis, for double string orchestra. Only one American figured on his list—Roy Harris, whose overture, Johnny Comes Marching Home, based on Civil War songs, held its own with Bach's Brandenburg concerto, Haydn's E flat major symphony, Strauss' Don Juan tone poem and Vaughan Williams' fantasia. Sir Adrian made manifest throughout his first week's engagement the manifold virtues of his art in a manner that bespeaks the serious artist, the erudite musician and the conductor whose honesty and unerring taste gives the proper atmosphere to a work.

Josef Hofmann's performance of the Chopin E minor and Beethoven's Emperor concertos proved the high-lights of the initial week. In glorious fettle, the popular pianist played as though inspired. The gigantic and fashionable audience, brought to ecstasy by such magnificent execution, gave vent to its enthusiasm, vociferously acclaiming the soloist.

Opening of Grant Park Open Air Concerts

"Ladies First" must be the slogan of the Chicago Park District and Federation of Musicians, sponsors of the free open-air concerts at Grant Park, since the opening program on July 1, was given by the Woman's Symphony Orchestra, Izler Solomon conducting, and Phil Spitalny's Hour of Charm all-girl orchestra. The Grant Park concert series, as heretofore, will be given nightly until Labor Day by orchestras and bands that have popularized themselves through their excellent work under distinguished conductors in past summers. Several renowned artists have been secured as soloists and local talent will figure more prominently this year than in the past. This is as it should be, for after all, these concerts are given with a view to helping Chicago musicians financially and artistically.

Josef Cristea in Operatic Debut

Since his return from abroad Josef Cristea has made his Chicago debut in recital in Kimball Hall and on the same stage recently appeared for the first time in opera here as Alfredo in Traviata with the American Opera Company. Handsomely endowed by nature, the young Rumanian-American looked romantic and sang with the ability of a well routined artist possessed of a voice admirably suited to lyric roles. He dominated the performance from beginning to end.

Chicago Conservatory Enlarges Ballet Department

Belle Bender, director of a ballet school bearing her name, is now affiliated with the Chicago Conservatory and reenforces its ballet department, which will cooperate with Anna Fitzu in the presentation of grand opera in the school theatre next season. Cecilia Bender, pianist and teacher, has also been secured by the school for a special summer engagement.

Czerwonky-Tarnowsky Joint Recital

A sonata recital by Richard Czerwonky, violinist, and Sergei Tarnowsky, pianist, brought an audience that taxed the capacity of DePaul's Little Theatre to overflowing. Admirable soloists, Czerwonky and Tarnowsky are also ensemble players par excellence, as revealed in their inspiring performance of Brahms' A major and Strauss' E flat major sonatas. Together these eminent virtuosos made the Brahms classic stand out in all its mellifluous beauty, while in the Strauss their musicianship and learned, authoritative interpretation created a matchless unity of thought and tonality.

Photos by Talbot

LILA LA MOTTE IN CHARACTER AND AS HERSELF (Right).
The American character actress and dramatic interpreter has prepared four original programs of Sketches from Life for her tour opening next October. Humor and pathos find expression in her sketches, the lighter note represented by The Lighthouse, At the Races, At the Stockbroker's, and The Cruise, while Kidnapped, The Newscaster, Dust, Venice, and Crossroads contain elements of tragedy. With The Opera, The Immigrant, Death of a Dope Addict, and Monte Carlo, these form a series of novel presentations which she offers before clubs, universities, schools and at other functions. After a year spent in the East, Miss La Motte has recently returned to Chicago, and her next tour will take her through the Middle West. Her Chicago recital is booked for early autumn. Her itinerary will extend to the Pacific Coast.

Dino Bigalli Presents Junior Students

Maestro Dino Bigalli, conductor of the Chicago Opera, has been highly successful as coach and vocal instructor and the results of his careful training was best demonstrated in a recent recital given by fourteen of his junior students in Auditorium Recital Hall. Most of the participants revealed themselves fully prepared for a successful career. George Abt, a twelve-year-old tenor, astonished by the purity of his tone and the authority of his delivery and vied with Carmelita Lanza, Evelyn Novak, Margaret Johnson, Joseph Cuervo, Lois Bearle, Sarah Waxer, Rita Cholodenko, Irene Schwartz, Rebel de Palma, Lois Russell, Barbara Blackman, Mabel Menghini and Howard Berhalter in winning the favor of a critical and representative audience.

Collins-Speaker Heard Jointly

Kimball Hall was filled to capacity for the joint recital of Edward Collins, pianist, and Robert Speaker, bass-baritone, the first of the summer series by American Conservatory faculty members. Mr. Collins made known anew his creative ability in his own Didn't My Lord Deliver Daniel and Nocturne in B minor and his pianistic virtuosity in a brilliant performance of the Beethoven C major sonata and three Chopin etudes. In top-notch form, the popular pianist made the piano sing under his velvety touch and to vibrate in accentuated fortissimos with orchestral sonority. Collins interpretations are always interesting for, though, conforming to tradition, he imbues them with a certain individuality that denotes the thinker, the dramatist and the poet. Mr. Speaker is creating a name for himself among young vocalists and after hearing him in a group of Brahms songs one understands his hold on the public. He uses his unusually fine voice with the understanding of a mature artist who has been well taught. He gives expression to his song, enunciates the text clearly, phrases impeccably, employs a mezzo voce of delightful quality and produces stentorian tones when occasion demands without forcing his voice beyond its limitation.

De Young Studio Recitals

Monthly Richard De Young presents in his spacious studios talented artist students to the gratification of large audiences and to the benefit of the participants.

Lillian Sugar, soprano, was introduced in May in a Liederabend with Kurt Herbert Adler furnishing excellent accompaniments. Lois Fehr, soprano, and Robert Spiro, baritone, distinguished themselves June 26 in songs of various schools. Miss Fehr has grown in her art since her debut a year ago. The voice has taken on volume without losing its former lusciousness; she enunciates with even greater clarity and more authoritative is her delivery and polished her style. She has a lovely stage presence and the ability of projecting the mood with unfailing artistry. Young Spiro possesses a baritone of unusual resonance which he employed with consummate ability, offering songs by Gluck, Brahms and Schubert with understanding and tonal opulence. The evening was further enhanced by Helen Leefelt's artistic accompaniments. The inclusion of seldom-heard excerpts from Nicolai's Merry Wives of Windsor and Alexander von Fielitz's song cycle, Eliland, on the program showed De Young's merits as a program builder.

Eunice Steen Lamont in Solo and Teaching Engagements

Eunice Steen Lamont, Chicago Opera soprano and vocal instructor, has filled many dates the past few months. She was soloist at the Phi Mu Gamma arts festival at Nippersink Country Club for

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the scholarship at MacDowell Colony. Besides singing songs by Beach, Sjöberg and Bizet, she offered excerpts from the Garden Scene of Faust. Her studio schedule includes many professionals. Mrs. Lamont is assisted in her studio by her regular accompanist, Rhea Shelters.

Ada Belle Files Sings Club Dates

Ada Belle Files sang club dates recently at Anderson and New Castle, Ind., and appeared on the television program, June 26, at Marshall Field's in Chicago.

Louise St. John Westervelt Teaching

Louise St. John Westervelt's summer vocal class at Chicago Conservatory is as large as her winter class, a number of out of town pupils having availed themselves of her instruction.

Tarnowsky Pupils in Recital

The admirable accomplishments of students under Sergei Tarnowsky's expert tutelage was evidenced in the recital in which Beverly Magged, Shirley Effenbach and Natalie Rudeis played movements from Weber and Beethoven concertos and Adabelle Gross and the Misses Magged and Effenbach played two piano numbers by Arensky, Grainger, Bach-Bauer and Chopin-Mayer.

Helen Margolyne Heard

Helen Margolyne furnished the musical portion of the Chicago Consumptive Aid Society's recent benefit program at Fox River Sanatorium, Batavia, Ill. Pauline Marks, Lois Jane Bernstein, Thelma Katz, Milton Surkin, Dolores Metzger, Shirley Goldstein and Evelyn June Lipschutz, voice students of the Chicago Opera soprano, were heard in recital June 4.

MacBurney Studio Notes

Thomas MacBurney has opened his summer course with a large enrollment of new students from other states: Oregon, Washington, California, Texas, Michigan, the Dakotas, Minnesota and Kansas. His local artist students are constantly in demand. Bernice Rickman, popular radio and concert artist, who for the past year has been special soloist with the Northerners on WGN, has been reappointed for the ensuing year. Last summer she was soloist on Words and Mustic, NBC. Miss Rickman has also been soprano soloist at the Kenilworth Union church for two years and has sung many oratorio engagements.

Virginia Farling, soprano, returned to Springfield for the summer, where she will be regular soloist at the First Presbyterian church besides appearing on the radio twice a week. Henry Oehler, tenor, was the assisting artist in the dramatic recital of Sophie Diane Carras at the Chicago Woman's Club Theatre, June 18. Helen Benner, mezzo contralto, has been engaged as staff artist at WGN to sing twice a week under the direction of Henry Weber. On July 11 she gave a concert at State Teachers College at Moorehead, Minn. Several women's clubs of Chicago have engaged Miss Benner for their opening programs next fall. On June 4 she was soloist in Bach's Magnificat and Rossini's Stabat Mater at the Church of the Redeemer and was special soloist at the First Baptist Church of Oak Park. Miss Benner's song Longing, awarded the W. W. Kimball prize in 1938, is being used in the Chicago Music Festival contest this year.

Photo by Boyko

PROFESSOR ANGELA WESCHLER with her daughter, Maria, at her New York studios. Ruth Kissmann, Maria Weschler, Rose Balaban, Shirley Remis, Harriet Sclar, Jean Jaffe and Frida Brumberg, students of Prof. Weschler, played at the New York College of Music on June 21. The following evening a children's recital was given at her studio by Francine Pollik, Rita Weiss, Claire Weiner, Norma Weiner, Joan Kaplan and Maria Weschler.

Gala Aida Launches Summer Season At the Hollywood Bowl Auspiciously

American Festival Closes—Project Presents Two Operas in English—Chorus Scores in Massed Concert Outdoors

(Continued from page 3)

Tudor Williams was a stately King of Egypt, and Eleanore Woodforde's clear soprano voice was pleasing as the Priestess.

The settings by Armando Agnini were ingeniously conceived to secure impressive effects. The chorus, trained by Hugo Strelitzer, sang with lusty verve, and the dances by the Littlefield Ballet were charmingly designed and executed.

American Festival Ends

The three final events of the Festival of Music presented by the Los Angeles Founder-Chapter of Native American Composers included a chamber music concert in Immanuel Presbyterian Church on June 20 and two orchestral concerts in the Greek Theatre in Griffith Park on June 23 and 26.

A Theme and Variations by Mrs. H. H. A. Beach for flute and string quartet was given by the Robert Pollack String Quartet (Robert Pollack, Francis Meyers, Abraham Weiss and Julius Tannenbaum) and Ary van Leeuwen, and proved a soundly written work, sincere of expression and romantic in style. The Finale from Harlow John Mills' Quartet in D was ingratiating, in conservative vein.

A String Quartet by Charles Sanford Skilton showed facile writing, but some thematic reminiscence. Rowland Leach appeared as soloist in the first movement of his own Violin Sonata, with Morris Browda at the piano. It bristled with difficulties which the performers resolved with deceptive ease, and contained some fine pages. A Symphonic Piece for organ and piano by Joseph W. Clokey was admirably given by Clarence Mader and Arthur Carr. Clokey possesses the virtuoso trick of enunciating simple chords with an air of profundity and skillfully developed his material. Hunter's Song and Evening Song by Elthea Turner showed fluently pleasing melodic choral writing, ably expressed by the Cecilian Singers directed by Louis Woodson Curtis. Another choral, Weep No More, My Ladies, from Mabel Woodworth's Much Ado About Nothing, was a bit of charmingly gay humor.

Altschuler Conducts

The resignation of Gastone Usigli deprived the Federal Symphony Orchestra of the conductor who had rehearsed and prepared the numbers on the two orchestra programs, and Modest Altschuler, who substituted, had not assimilated the content of the scores in his week of rehearsals, delivering slow and soggy renditions. The Fugue, From Greenland's Icy Mountains, from Charles Ives' Third Symphony, proved a soundly written number, predominantly for strings, with touches of color supplied by one trumpet and one trombone. The reading suggested that the "icy mountains" were melting.

Mission Roads by Franz Bornschein held consistent breadth in its writing and secured some sonorous effects. A Pastoral Intermezzo by Henry Purmort Eames was on plaintive lines and included a lovely violin solo. Mystic Trumpeter by Frederick S. Converse was episodical in character, rising through a series of minor climaxes to a powerful culmination. Cleverly frugal utilization of thematic material and deft instrumentation marked two movements from Howard Hanson's Romantic Symphony.

Festival Mass Sung

The last concert concluded impressively with Frank H. Colby's splendid Festival Mass, with Esther Walker, Eunice Elder, John Radic and Charles de la Plate as the solo quartet, supported by a large chorus and the symphony orchestra. The work is imbued with stately power, deeply devotional of mood and characterful of exposition. Rosseter G. Cole's Symphonic Prelude was of spacious content and won emphatic approbation. Adroit use of instrumental timbres marked Carl Eppert's City Shadows. Emerson Whithorne's First Symphony was rhythmically interesting, written with both feeling and an intelligent application of orchestral values. Mabel Daniels' Deep Forest was a charming impressionistic mood picture.

Federal Project Aida

The Hollywood Playhouse was packed to the doors June 24 to hear the Federal Music presentation of Aida in a clearly rendered English version. Laura Nemeth Saunders sang the title role with luscious voice and dramatic interpretation, the applause after her aria ending the first scene continuing until the curtain rose on the scene following. Thomas Redican carried the role of Rhadames with vocal assurance and stage aplomb. Eunice Elder proffered a commanding Amneris, showing to best advantage in the tragic judgment scene. Theodore Lovich brought sympathy to the part of Amonasro, Charles de la Plate was suitably regal as the King, with every word clearly enunciated, Robert Brink sang the High Priest with surety in a basso of fine quality, Esther Walker displayed an appealing soprano in the Priestess' invocation, and John Radic was a competent messenger. Leon Strashun conducted with definite beat, affording full scope to the cast. The chorus sang with assurance expressive of good training.

The Barber in English

A captivating performance of Rossini's Barber of Seville was given in the Hollywood Playhouse June 21 by the Federal Music Project, in an excellent English translation which permitted complete comprehension of the humor and finesse of the text. Fritz Smith made the title character merry and insouciant, flinging his quips with ease. A personable Almaviva was Joseph Sullivan, who sang in an enjoyable lyric tenor. Jane McCoy was an attractive Rosina, her light coloratura attaining a high F which won her plaudits. Thomas Glynn was very funny as the doddering Dr. Bartolo, and Theodore Lovich elicited howls of laughter in a first rate performance of Don Basilio. Isolde Bernhard was adequately comic as Bertha. Francis Barnes and John Radic gave full value to the minor roles and the male chorus was entirely adequate. Alois Reiser conducted adroitly.

Massed Chorus at Bowl

A massive chorus of 2,000 voices made the Hollywood Bowl resound under the baton of F. Melius Christiansen at the sacred concert of the International Lutheran Choral Union, June 25. Participating organizations were the California Junior Symphony Orchestra, directed by Peter Meremblum, and the Junior Lutheran Choral Union under Alvin A. Snesrud. Soloists were Anna S. Mikkelsen, soprano, and Donald Burnett, baritone. The vast ensemble gave fifteen choral works, concluding with the Luther hymn, A Mighty Fortress, wherein the entire audience of some 15,000 joined as an impressive climax. The youthful orchestra gave Glazounov, Bach and Mendelssohn items, playing with delightful verve and a solidarity which would have done credit to a professional organization.

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At no time in our history have Americans been so intensely devoted to the hearing—and to the making—of good music, as attested by the remarkable scenes of the summer music season published in this issue of the Musical Courier.

—o—

Even the traditional military band is endangered by the machine, if we can credit the report from Camp Dix, N. J., where a phonograph harnessed to an amplifier is dispensing martial music in place of a trim Army band.

Pershing's famous dictum about "one band being worth an Army corps" may soon be revised to read "one phonograph."

The horrors of war are truly without end.

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New York will run its World's Fair again next year. Perhaps by that time its sponsors might discover that America has first class symphony orchestras and chamber music ensembles.

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Our government is considering insured loans to small businesses. Now is the time for needy musicians to prove that they are business men.

—o—

A Florida Haven for Musicians

When the editor of the Musical Courier was in Miami last winter, Bertha Foster, head of the Conservatory of Music at the University there in Coral Gables, gave him some remarkable information about a project she had under way, but asked that he consider it confidential until the plans might be perfected and started practically.

"Now it can be told," Miss Foster informs us by letter, and so the Musical Courier is able to announce that a charter has been granted in Florida for the Musicians' Club of America, to be maintained for the benefit of professional musicians of the Caucasian race—teachers, composers, performers, publishers and lecturers; the affairs of the club to be managed by a board of directors who receive no financial compensation; that the membership dues are $5 per annum; that the expenses of operating the club shall, so far as can reasonably and properly be done, be paid from the income for the services furnished by the club; that all the money in the treasury of the club not necessary to be used in acquiring, constructing, developing and maintaining the club property and meeting club expenses, as determined by the board of directors or executive committee, shall be used to support in the club members who have reached the age of seventy years and who have no other means of support; and to provide a congenial home for retired musicians who may not be in need, but who would wish to pay something for their support.

Quoting further from Miss Foster's letter: "Musicians of value and importance are being invited to serve in the capacity of members of an advisory board. All who have been requested to join have accepted this post. The list so far includes Geoffrey O'Hara, Mana-Zucca, Arnold Volpe, Reinald Werrenrath, Mildred Dilling, Helen Norfleet, Cameron McLean, Henry Fillmore, Leonard Liebling, Percy Grainger, Carl Ruggles, Edwin Hughes, Howard Hanson, Sidney Homer, W. S. Sterling, Mrs. Crosby Adams, Dean D. M. Swarthout, Edgar Stillman Kelley, Richard McClanahan, Carleton Smith, Henry Gregor, and Mrs. Vincent Ober, but other names are being added.

"I told you when you were here, I am sure, that we have had a gift from Mr. and Mrs. John Warwick of twenty-five very beautiful acres of land and an option to buy below present market prices the adjacent twenty-five acres. We expect to invite 20,000 musicians of repute to join the club, feeling sure that this invitation will be cordially received for three reasons:

"1. The opportunity it affords for a stay in Florida at lower prices than hotel rates and in surroundings which will be congenial.

"2. All of us like to have the feeling of something belonging to us, if necessary, for our old age in the matter of a home.

"3. While we may not wish to take advantage of it for ourselves, we like to feel that we are making possible for someone else this comfortable old age.

"The intention is to use the first year's dues to build the first unit of the club house. We hope to be able to secure donations towards an endowment, which will assure the perpetuity of this club. Furthermore, we are going to ask for gifts of cottages. A donation of two has already been made and we have hardly started. These are for musicians who need rest, or a retreat in order to work.

"You have been down here and you know what a vital young community this is and can easily understand how older musicians might feel that living here gives them a new lease on life.

"I hope that this project of ours will prove to be a source of happiness to many people and a release. Certainly, in these troubled times, anything which makes for security should be welcomed.

"As I told you when you were here, this is a project undertaken by the Florida State Music Teachers' Association of which Dr. William E. Duckwitz of Stetson University is president. The idea is my brain-child and I am chairman of the State Music Teachers' Committee, which is composed of Mrs. M. B. Byrd, Mrs. Braxton Beacham and Freda Slauter. The board of directors is composed of Judge A. A. Godard, H. H. Hector, Charles M. Crandon, Dr. W. A. McMaster, Herbert Sawyer, George A. Price, and Bertha Foster."

It is strange that nothing exactly like Miss Foster's idea has ever been considered before in this country, for its feasibility and usefulness seem self evident. She and her associates are to be congratulated upon the fine functions which they make the main purposes of the Musicians' Club of America, especially the one relating to the care of members in their old age. Living in a club to which they have paid regular dues, they need never consider themselves objects of charity.

The club should easily attract the 20,000 members desired, at the almost negligible dues of five dollars a year.

Miss Foster promises additional news as the movement progresses, but if anyone desires further information at present, requests should be directed to her in care of the Conservatory of Music, University of Miami, Coral Gables, Florida.

Cartoon by Edgar Allen, Jr.

A Tonalist Composer's Wife: "He's been like that all day. One of the critics was able to interpret his latest composition."

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Television's Future

The public splurge which attended the recent formal debut of television service to New York and its environs has, apparently, roused false hopes in the country at large. There will, it seems, not be a revolution over night, such as swept away the silent film in favor of its audible successor.

A cautious statement recently was issued by the Radio Manufacturers' Association, at the time of its annual convention in Chicago. Members who make the bulk of the country's radio sets and will also supply those for television, explained that the new medium will not be available for some time to come for more than ten per cent of the population, that centering in about a fifty-mile area around New York. And even the few programs now sent out are labelled "experimental" and merely tests of audience reaction.

The closing paragraph of this statement, by A. S. Wells, president of the association, stressed that "even where television is available . . . it must be considered as a supplemental service to radio broadcasting, and for that reason will not render the modern radio receiving set obsolete. . . . They are and will be different types of services." Here lies the nub of the matter.

Of course, one obstacle is the great cost involved in creating the sending stations necessary for a nation-wide use of television, particularly as the distance from which images may be sent is much more limited than in the case of radio's sound waves. Receiving sets, too, are still expensive, but this will be remedied.

Nevertheless, one senses the natural fear of the radio manufacturers, and even more the broadcasters, that the vast sums already invested in the radio systems might be endangered by a too rapid growth of television. It would be unfortunate, too, if potential patrons hesitated in buying the radio sets already made.

The future of linked aural and visual broadcasting is so fraught with possibility for the world of opera, recital and concert-giving, the ballet and drama, that it is perhaps better to make the change very gradually. Thus the progress will be slow.

Just as in the development of the radio, the possible effect on patronage of our opera houses, concert halls and theatres can be determined only by experiment. Our guess is that, in the long run, the reaction will be partly beneficial—resulting from increased advertising of such spectacles—and partly hampering, in that free entertainment will draw away some of the paying patrons.

VARIATIONS

By Leonard Liebling

Just after the death last year of the eminent Leopold Godowsky, I was discussing his achievements with Josef Hofmann. He made the significant statement that the greatest pianistic influences in his career had been that master and Anton Rubinstein. So striking were some of the Hofmann reflections and comparisons on the subject, that I asked him to set them down in writing and permit publishment in this department.

And here is the courteous compliance of Hofmann, in a little essay gem which he captions simply "Leopold Godowsky and Anton Rubinstein":

"Many times I was asked, 'Why is it that everyone loves Godowsky?' I answered, 'Because his character is as true as gold, and his art as pure as crystal.' Little wonder that everyone who knew him and understood his art loved him so dearly.

"With the happy combination of high personal and artistic qualities, Godowsky exerted a strong influence upon his fellow artists. I doubt if there were many pianists who were privileged to associate with him who have not learned and benefited by his example. I know I did, and I am grateful for it.

"Before I had the privilege of meeting Godowsky, I had the good fortune of artistically associating with Anton Rubinstein, who was also loved and admired by all who knew him — and yet I can scarcely imagine a greater contrast than existed between these two men in respect to their personalities and artistic manifestations.

"Rubinstein, as an artist, was entirely suggestive and abstract; Godowsky always absolute and concrete. Which of these two artistic tendencies deserves greater consideration depends entirely upon the point of view. A hypnotist makes one see things that are not; a scientist presents things to us as they are. The result is the same as regards human reactions.

"Another vital difference between Rubinstein's and Godowsky's art was that Rubinstein's great power of suggestiveness would convince even an average listener, whereas Godowsky required a sort of pianistic connoisseur to fully appreciate his art. I use the term 'pianistic connoisseur,' for Godowsky's art was exquisitely and intensely pianistic. He did not strive for orchestral or vocal effects as the great Anton did. Godowsky's art was always within the range of the piano, a range which he already found extensive but which he later on augmented and amplified.

"If Chopin is regarded as the 'spirit of piano composition,' Godowsky represents the 'spirit of pianistic expression.' Godowsky, however, was not only a great reproductive artist but a creative one as well.

"His transcriptions for the piano, and his own piano compositions, have greatly enriched the idioms of the piano and its literature.

"Not only the popular, but sometimes even banal melodies and musical thoughts turned into poems of bewitching glamour and beauty when touched by Godowsky's masterly hand. When we heard him play Johann Strauss's Fledermaus, Künstlerleben, Wein, Weib, und Gesang we could not help wondering whether Strauss himself ever dreamed of such refinement in harmony and of such splendor of polyphony as Godowsky imparted to them.

"Although small in stature, Godowsky was a great man and a supreme master of his art."

Josef Hofmann

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Lasting adorer of Chopin though I am, I nevertheless have one grievous complaint against him. It concerns the Impromptu in F sharp, which shows a single disturbing spot in the two transitional measures from D major to F major. How in the world did such crude and ugly modulations ever come into Chopin's usually euphonious scheme of harmony? If Godowsky were still alive, he ought to be asked to amend and beautify that passage. Or how about Hofmann or Rachmaninoff doing it? The late James Huneker used to mourn with me over those two measures. "They creak on their hinges," he always said, and put the phrase into his epochal biographical study of Chopin.

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In the brochure of the Chopin Institute of Warsaw, announcing its new Paderewski-edited publication of the Polish composer's works, there is a Chopin portrait which I never saw before, facsimiled from an old daguerrotype by an anonymous photographer. I feel sure that it is new as well to most of the readers of Variations, therefore this page reproduces the picture, so much more convincing than the idealized portraitures with which nearly all of us have become familiar.

The face is that of the matured Chopin. Discontent, suffering, and the marks of his fatal malady are stamped on the features. Only the hands seem fresh and vital. But there can be no question that this is the likeness of a poet, a passionist, a genius, mirrored as he really was.

Paderewski made a 1910 address in Lwow, eulogizing his immortal compatriot, and part of the remarks of that occasion may appropriately be quoted here: "A man no matter how great, is never great away from, or above his nation. He is a part of it, or a blossom of it. The greater, the more attractive, the stronger he is, the nearer he is to the heart of that nation. Chopin, without doubt, never realized how great he was, but we know; and we know too that he is great from the greatness of our Poland, strong from its strength, handsome from its beauty. He is ours and we are his, because in him is revealed to us our whole Polish soul."

Some of us might be inclined to disbelieve that Chopin did not know his own greatness. He certainly knew what Schumann thought of him, and what Liszt, Mendelssohn, Meyerbeer, Berlioz, Heine and other mighty ones of the period repeatedly said and wrote. In Chopin's letters are many lines that prove full realization of his musical powers. Just before his death he asked that all his unpublished inferior manuscripts be destroyed. "I owe it to myself, and to the public," he declared, "to let only my good music remain." That surely is not the feeling of a man who underestimates himself or his contributions to music.

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This delving into the past reminds me that on June 24 the Utica (N. Y.) Conservatory of Music celebrated its Golden Jubilee, and the present director, Johannes Magendanz, invited me to be a guest at the celebratory banquet in the Fort Schuyler Club. The bidding had sentimental reason, and sentiment prompted me to accept it, for aeons ago I had been a member of the faculty, as the head of its piano department. The natives called me "Professor," and I submitted to the title until I discovered that it also was the badge of a Utica corn-doctor on Seneca Street.

Old Home Night for me was the gathering at the Fort Schuyler Club, even though I was the only member present of the faculty directed by the late Louis Lombard, who engaged me when I was twenty years old. In order to sign the contract legally, I had to give my age as twenty-one, and, to bear out the illusion, wore a little hurriedly grown mustache and attired myself in a long black frock coat. (A few days after my active start at the school, the mustache was shaved off, never to reappear.)

I told that story at the dinner together with other anecdotes of my early days in Utica, days when there were only a few automobiles, no movie houses, no radios, no night-clubs. Then a city of about 35,000, now it has 110,000 inhabitants, and is a highly flourishing industrial center.

Organist George Wald, the glib and humorous toastmaster, introduced me and said that he had looked into the records and found that I played one night at the bibulous Lotos Club in New York, and the next evening appeared for the benefit of the Temperance League in Booneville, N. Y., near Utica. (True, too!). Dr. Paul C. Squires and Mayor Carew made addresses, and there was a short one also by Earl Worden, violin student at the Conservatory in my days there. Finally came presentation of a loving cup to director Magendanz, and his modest response emphasizing that the occasion was not his Golden Jubilee but that of the school. I said "finally," but the real end of the festivities took place quite some hours later, when together with other celebrants I left the hospitable Magendanz home, after much convivial anecdoting flavored with seemingly countless bottles of the host's extra fine *Liebfrau* vintage from the banks of the Rhine.

It was an article I wrote while a teacher in Utica, relating some of the comical adventures with students of the time, which led to my subsequent connection with the Musical Courier. I took the screed to James G. Huneker while visiting New York (he was my literary god then), became a sort of protege of that kindly genius, and just before he retired from this paper he recommended me as a staff member. Whether he did well, I am not so sure, but at least I am certain that he rid the world of one harum scarum teacher and pianist.

◆ ◆ ◆

Candor at the Capitol Theater in New York (during the run of the film, Maisie): "Music and lyrics by Harry Warren and Johnny Mercer, with acknowledgements to Richard Wagner, Franz Liszt, Wolfgang Mozart and Johannes Sebastian Bach."

◆ ◆ ◆

J. S. sends the momentous tidings that a certain American singer is thinking of advertising herself as a "non-refugee soprano."

◆ ◆ ◆

Almost too good to believe—but, still, there it is—the item in the Rampo Valley, N. Y., Independent: "The program will also include musical contributions by Mr. Efrem, noted zimbalist."

Friend Boris Levenson radios from Brighton Beach that he is engaged in the pleasant task of "taking his usual sun," as always at this time of year. Nevertheless, this industrious member of ASCAP must have a few compositorial matters in mind. He recently received tidings that Dr. John Finley Williamson has included his eight-part mixed chorus setting, Invitation to a Dance, on the programs of the Westminster Choir College summer schools at Los Angeles, Cal., and Mount Hermon, Mass. Recently, too, Levenson's Poem for violin and piano won first prize in the composition contest sponsored by the National Federation of Music Clubs. There really must be some vitamins, calories or other sources of inspiration in that Long Island sunlight.

* * *

In the guise of a caviar canape, I crashed a cocktail party at Oliver Stewart's on a recent Thursday. He has a delightful terrace and is a genial host. The apartment was crowded with opera, radio and concert artists, including many composers. Among them were Granville English, Wintter Watts, Grace Austin and Jessie Moore Wise. Mr. Stewart sang Mr. English's I Gave You a Rose and Watts' The Poet Sings and Blue are Her Eyes, to the enjoyment of the listeners. Noted among the guests were Frieda Hempel, Mina Hager, the majestic Renée Thornton (she swept into the apartment leaving her personality wherever she went), Gladys Elliott, Mrs. William B. Stewart, Lester Hodges, Bernice Schalker, Evelyn Brandt. George Leyden Colledge, the concert manager, was also spied. I slipped out finally, my eyes agog with glamor and gustations.

(P.S.—Mr. Snooper was last seen on a crag near the North Sea. We suspect he may be on his annual hegira—ED.)

Providence Orchestra Revival Is Discussed

Monday Club Opens Musical Bureau—Federation Meets

PROVIDENCE, R. I.—The Corporation of the Providence Symphony Orchestra at a meeting in the Hospital Trust Building heard reports and discussed a resumption of concerts next season. The orchestra suspended its activities in the middle of last winter.

The Monday Morning Musical Club announces a music bureau to be managed by the club. Services of the bureau are available to clubs, churches and schools.

The Rhode Island Federation of Music Clubs, of which Mrs. Ada Holding Miller is president, held its annual meeting in Newport at the Viking Hotel. Reports were read, a visit was made to places of historic interest, and a musicale was given.

The Providence Festival Chorus will hold its annual summer concert at the Benedict Memorial to Music in Roger Williams Park as this goes to press. Rose Tentoni will be soloist. The Goldman Band of New York will play. John Archer will conduct.

The waning season has brought many pupils' recitals but few concerts of outstanding merit. Of these latter was one with which the Federal Music Project began its summer series at the Benedict Monument to Music in Roger Williams Park. George Allen Foster of Boston was the guest conductor and the soloist Joan Ruth, also of Boston, who sang the Italian Street Song by Herbert to the delight of the audience.

The Kadimah Choral Society, directed by Arthur Einstein, presented a program of works in Yiddish and Hebrew, in Churchill House. They had the assistance of Sarah Webber, soprano, Master J. Ralph Einstein, a remarkable pianist, and Charlotte Presel at the piano.

The Fidelio Choral Society, Beatrice Ward director, gave a concert in Nathaniel Greene Junior High School. Earl Hedberg, violinist, was soloist accompanied by Hope Hedberg.

Raymond Mauro, presenting a piano recital in Plantations Auditorium, played a program of Bach, Beethoven, Chopin, Debussy, Palmgren and De Falla to an appreciative audience. B. N. D.

Starikoff-Rose Piano Duo Give Steinway Hall Program

Ireyne Starikoff, formerly of Paris and Betty Rose of New York, were heard by a capacity audience in Steinway Hall, New York, on June 20 in a two-piano list that included several numbers heard for the first time in this country and four works still in manuscript. Their program included a chorale from Bach's cantata No. 147; S. Demarquez' Barcarolle; Jeux de Plein Air and Cach-Cache Mitoula, by G. Tailleferre; Sept Chants de Terroir, of D'Indy; three waltzes by G. Dandelot; Chabrier's Valse Romantique in D major; Danses Andalouses of Infante; Moussorgsky's Hopak and the coronation scene from Boris.

The duo - pianists played with enthusiasm, displaying fine technic and admirable musicianship. The Boris arrangement had to be repeated. N. L.

Cartoon by Edgar Allen, Jr.

"I love these long intermissions. They really give you a chance to discuss the music. Er, did you see Mrs. Van Potter, with her hair up —and at HER age?"

CALENDAR OF APPROACHING EVENTS

April 30-October 31—New York World's Fair, New York
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
July 17-23: Bach Festival, Carmel, Calif.
August1-4: Music Trades Convention, Hotel New Yorker, New York City.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: Opera Festival, July 29 to September 10
Glyndebourne: Opera Festival, June 1 to July 15
Dresden: Opera, Symphony Festival, May 27-September 2
Haslemere: Dolmetsch Festival of Old Music, July 17-29
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Baden bei Vienna: Beethoven Festival, July 16-23
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Champéry: Grand Historic Festival, July 26
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

I SEE THAT

Elisabeth Schumann, who appeared in Beethoven's Ninth with the Pittsburgh Symphony Orchestra under Fritz Reiner, has been engaged for recitals in that city and Princeton. She gives a Town Hall, New York, recital on December 10. Mme. Schumann, vacationing in California, is soloist in Beethoven's Ninth at the Lewisohn Stadium next month under Mr. Reiner's direction.

* * *

Carlo Morelli, Metropolitan Opera baritone, sings six operatic performances this summer in New York and Philadelphia and then goes to South America. He recently finished a series of radio programs. His new season opens in October in opera in St. Louis and Chicago following which he rejoins the Metropolitan. In the interim he tours and also opens another radio series.

* * *

Roman Totenberg, violinist, appears in February with the Dayton Symphony Orchestra. His Town Hall, New York, recital, is scheduled for November 12.

* * *

A private preview of the model of the sculpture and architectural plans of the John Philip Sousa Auditorium was held recently in the New York studio of Walter Russell.

* * *

Lotte Lehmann, Metropolitan Opera soprano, following her appearance this month in the Hollywood Bowl, will spend her vacation in California. She recently returned from a tour of New Zealand and Australia. On July 6 Mme. Lehmann gave her second concert in Honolulu when the ship stopped there. While on the Coast she makes another appearance on Bing Crosby's program. Prior to the opening of the Metropolitan season, she tours the country.

* * *

Romeo Arsenault, pianist, presented a recital at Carnegie Chamber Music Hall, New York, and was assisted by Rosita Fordieri, soprano.

* * *

Arthur Kent, baritone, was heard in a recital at the Carroll Glee Club ballroom, New York, recently. He has also sung with the New York Oratorio Society, and as soloist in Brahms' Requiem over Station NBC.

* * *

Rachelle Shubow, pianist, and Boris Voronovsky, baritone, accompanied by Evelyn Bloch, gave a program recently at the New York home of Dr. and Mrs. Aaron Levinsky.

Ray Lev, pianist, was soloist with the Nassau Symphony Orchestra recently at the Adelphi College auditorium, Garden City, Long Island.

* * *

Alfred Cook, as sole owner and manager of the publicity service known as Cook & Doherty, has changed its name to Alfred Cook. Henry Doherty, former partner, has opened a new business to be known as Radio Rights Clearing House.

* * *

Vandy Cape appeared in her Singing Satires program on June 29 on invitation of Geraldine Farrar at the latter's Stamford, Conn., home.

* * *

Stephan Hero, violinist; Carolyn Urbanek, soprano and Colin Smith, pianist, appeared in a joint program on June 27 for the American Woman's Association, New York.

Photo by Severo Antonelli, Philadelphia

GUGLIELMO SABATINI

inaugurates his third season as conductor of the Trenton, N. J., Symphony Orchestra on November 14. Six concerts are contemplated. Ezio Pinza, Metropolitan Opera basso, Moriz Rosenthal, pianist, and a third soloist to be named, will assist at three programs. On June 30 and July 1, Mr. Sabatini conducted a ballet-symphonic program at the Longwood Gardens on the duPont estate, a return engagement. Last season, in addition to the Trenton orchestra, he conducted the Federal Symphony of Philadelphia, the Italo-American Philharmonic of Philadelphia, the National Youth Symphony Orchestra of that city and the Apollo Grand Opera Company of Philadelphia.

Cincinnati's Picturesque Zoo Opera Begins Its Seasonal Repertoire Series

(Continued from page 3)

opera house and occasionally an airplane roared overhead, drowning out even the orchestra.

Yet this old tradition of grand opera at the Cincinnati Zoo is so firmly rooted in the hearts of the city's musical people that summer without opera is as unthinkable as the winter season without the Symphony Orchestra concerts and Eugene Goossens.

On the hottest nights the audience enjoys cool breezes while the soloists, chorus, orchestra and conductor swelter in heavy costumes, laboring to produce opera.

Norman Cordon, a great favorite here, sang Mefistofele, his debut in the role, with all the consummate artistry for which he is noted. Sidney Rayner, as Faust, after his voice became accustomed to the humidity and open air acoustics, gave much pleasure with his singing. Norina Greco, new here, we hope will be heard in a role better suited for her fine dramatic soprano than that of Marguerite. One of the highlights of the evening was the duet between Miss Greco and Rayner in the prison scene. Fidelia Campigna sang Elena with opulent voice, Mildred Ippolito was better cast as Pantalis than in her first role, Martha. Lodovico Oliviero sang Wagner. The AGMA chorus, some of whom have sung here before, pleased with its freshness of tone and excellent ensemble. The orchestra, composed mostly of members of the Cincinnati Symphony Orchestra, played well, as usual; Fausto Cleva again conducted with his customary ability.

Inadequate Settings

In costuming and mounting the opera fell below standards, especially in the Frankfort scene where the Nüremberg background was used and costumes ranged through various periods, and the Brocken scene lost some of its impressiveness of former productions due to inadequate lighting, while the clouds on the backdrop in Act IV either raced along at lightning speed or stopped completely.

The production dragged sluggishly until close to midnight.

In the hope of accommodating larger audiences high platforms have been built to the right and left of the opera house but prices of 75 cents a seat without covering against sudden summer rains are not proving attractive. The few 25 and 50 cent seats, not reserved, available are not sufficient for music-lovers with limited means who would enjoy an evening of outdoor opera. In former years nearly 200 free seats were available.

Manon Draws Applause

Manon brought Susanne Fisher, scintillating Metropolitan Opera soprano, for her Cincinnati debut as a singer. Miss Fisher was graduated from the Conservatory of Music here. James Melton, radio star, sang des Grieux; the ever-reliable Joseph Royer was Lescaut; other Cincinnati debuts were Edwina Eustis as Rosette, and Lorenzo Alvari as Count des Grieux. The sterling artists, Daniel Harris and L. Oliviero, added much to the performance with their excellent characterizations and singing. Minor roles were sung by Josephine Imbus, Mildred Ippolito and Harriet Lacroix.

Miss Fisher stole the show several times and spontaneous applause spattered the performance while she was given a great and well deserved ovation at the end. Melton's fine voice makes him a favorite but his acting is still not natural. Fausto Cleva had matters better in hand and shouts of bravo mingled in the applause.

Butterfly Sung

Madam Butterfly, the third opera of the first week, suffered from the elements, a terrific storm and rain keeping away the greater part of the audience. Rose Tentoni's portrayal of Cio-Cio-San is better than in past years, the wistful quality of her voice lending glamor to the role. Armand Tokatyan, a handsome Pinkerton, gave much pleasure with his beautiful singing; Royer gave his usual sympathetic and well sung Sharpless; Edwina Eustis as Suzuki made the most of her small role; the supporting cast included Mildred Ippolito, Lorenzo Alvari, L. Oliviero and Daniel Harris.

The season proceeds with Verdi's Masked Ball, starring Carlo Morelli, Fidelia Campigna, Lorenzo Alvari, Norberto Ardelli, Grace Angelau and Daniel Harris; Rigoletto and Carmen, in which Coe Glade will again be greeted by her devoted audience.

Other singers announced for the season include Gladys Swarthout, Josephine Antoine, Elizabeth Wysor, Lucy Monroe, Anna Kaskas, Jan Peerce, Robert Weede, Lucielle Browning, Lucille Meusel, Margot Rebeil, Anne Roselle and Marion Selee.

Jewish Choral Work Sought in Contest

A national competition, open to anyone anywhere without regard to race, nationality or religion, for a Jewish choral work, is being sponsored by The American Hebrew, magazine of New York, and the Cleveland Jewish Singing Society in cooperation with the World Centre for Jewish Music in Palestine.

Scores should be sent The American Hebrew not later than October 1, it is stated. Winners will be announced on December 1. First prize is $250 with a second of $100 and honorable mentions of $25 each. Judges will be Hugh Ross, conductor, Schola Cantorum; Lehman Engel, director, Madrigal Singers; Dr. Charles Dawe, conductor, Cleveland Orpheus Male Chorus; David Ewen, critic and music editor, The American Hebrew; and Erich-Walter Sternberg, Palestinian composer. The compositions must be "Jewish in character and of prestige suitable to the competition."

"MUSIC IN THE EARLY AGES,"
subject of a decorated violin to be seen in the French Pavilion at the New York World's Fair 1939.

Photo Courtesy Cincinnati Enquirer

OLIN DOWNES RECEIVES HONORARY DOCTOR OF MUSIC DEGREE from the Cincinnati Conservatory of Music at the school's 72nd Commencement. Dr. Edgar Stillman Kelley, American composer and member of the Conservatory's faculty, presented Mr. Downes for this honor, bestowed upon him by Bertha Baur, president emeritus, with Philip Wyman, president of the board of trustees, and John A. Hoffmann, dean of the Conservatory, assisting. The photograph shows, left to right, Dr. Kelley, Mrs. Kelley, Dr. Hoffmann, Dr. Downes and Mr. Wyman.

PASSED AWAY

DR. GEORGE A. PARKER, for fifty-five years instructor in organ and piano, head of the music department and then dean of the College of Fine Arts at Syracuse University, died on July 2 in Syracuse, N. Y. One of the founders and a charter member of the American Guild of Organists, Dr. Parker was a graduate of the Royal Conservatory at Stuttgart and then a graduate student at Die Neue Academie der Tonkunst at Berlin. Under his direction of the College of Fine Arts, the first Bachelor of Music degree awarded in this country was granted.

GIUSEPPE SACCONE, 49, vocal coach and former opera singer, died on July 5 in Hollywood, Calif. Born in Naples, he made his debut at La Scala in Milan. He formerly lived in Philadelphia and went to Hollywood in 1930. He was a cousin of Enrico Caruso.

ALEXANDER LIPPAY, conductor, pianist and teacher, who had been active for a number of years in the Philippine Islands, died recently at Baguio. For 14 years the conductor of a symphonic series at Manila, he was also director of the Academy of Music there. He studied law and philosophy at Vienna University and music at the State Academy under Schreker. Mr. Lippay composed a number of orchestral works based on Philippine themes.

ALFRED L. DENNIS, 82, president of the Bach Choral Society of New Jersey, died on July 6 in Newark, N. J. A graduate of Princeton, he entered the stock brokerage business. In addition to helping organize the Bach Society, he was treasurer of the Newark Music Festival Association, founder of the Sonata Club, a member of the Music Study Club of Newark and the Oranges, a director of the Newark Symphony. Last fall he precipitated a national controversy when he protested the tendency of some radio players to "swing" Bach and urged that such mistreatment of masterpieces be made a misdemeanor and punishable by revocation of broadcasting licenses.

HUGO BACH, 70, cellist and band director, died on July 4 in Milwaukee, Wis. A former cellist in the Milwaukee Symphony Orchestra and the Bach String Quartet, he succeeded his father as conductor of the Bach Symphony Orchestra which gave Sunday concerts in Milwaukee for many years. He also was leader of the Milwaukee Park Board Band and conductor of the Pabst Theatre Orchestra.

MARK DOBINSON, organist at St. Michael's Church, Crieff, Scotland, died on May 28 just as he was to take up the Sunday morning service. A native of the English Lake District, Mr. Dobinson received his early musical education in Carlisle Cathedral. In addition to his post at St. Michael's, Mr. Dobinson was music master at Morrison's Academy, Crieff.

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Hollywood Bowl Features Americans

LOS ANGELES.—The current Hollywood Bowl season is virtually an all-American affair. Practically all of the leading artists and conductors are American by birth or naturalization, and with only one exception are residents of this country. American born artists are the sopranos Dusolina Giannini, Laura Saunders, Jean Tennyson and Eleanore Woodforde; tenors Tandy MacKenzie and David Laughlin; baritones Lawrence Tibbett and Richard Bonelli; basses Douglas Beattie and Yascha Davidoff; conductors Werner Janssen and Irvin Talbot; violinist Albert Spalding; composer-pianist Alexander Steinert, and pianist Dalies Frantz. Over a score of leading artists are residents of California.

This eighteenth season of "Symphonies Under the Stars" has been augmented to ten weeks with pre-season and post-season events extending the customary series of concerts on Tuesday, Thursday and Friday nights. Symphony evenings are Friday nights, with Pierre Monteux, Albert Coates, Artur Rodzinski and Otto Klemperer conducting. Thursdays are solo nights, and include appearances of Albert Spalding, Rudolph Ganz, Miliza Korjus, Jose Iturbi, Dalies Frantz, Lotte Lehmann and Jascha Heifetz, while soloists Alexander Steinert and Dimitri Tiomkin appear on Fridays. Tuesdays are feature nights and include appearances of Josef Hofmann (Pierre Monteux conducting), Lily Pons (Andre Kostelanetz conducting), Lawrence Tibbett (Werner Janssen conducting), Littlefield Ballet (Irvin Talbot conducting) and Albertina Rasch Ballet (Henry Svedrofsky conducting).

Seven Operas Scheduled

Seven opera performances are to be after the regular season reeciving two performances each. As reported elsewhere, Aida was given July 7 and 8 with given of five operas, those before and Giannini, Castagna, Jagel, Bonelli, Beattie, Woodforde, Williams, the Littlefield Ballet, conductor Pietro Cimini, stage director Agnini. Turandot will be heard September 5 and 6, with Jeritza, Tokatyan, Saunders, Beattie, MacKenzie, Windheim, Lindquist, Kosloff Ballet, conductor Carl Alwin and stage director von Wymetal.

Three operas will be included in the regular season. Hansel and Gretel will be given July 25, with Brancato, Petina, Manski, Von Essen and Beattie, Richard Hageman conducting, and Merry Wives of Windsor will be sung by Brancato, Petina, Tennyson, Beattie, Windheim, Laughlin and Williams, with Broadbent Ballet, Richard Lert conducting, both operas staged by von Wymetal. Prince Igor, on August 29, includes Leskaya, Tcherkassky, Panteleieff, Velikanoff, Davidoff, Marova and the Bolm Ballet, with V. Bakaleinikoff conducting, and stage direction by Shayne and Remisoff.

Bowl Improvements

The Bowl entrance has been improved and landscaped this season, and an extensive tea garden constructed at the side of Pepper Tree Lane, the arboreal avenue leading into the amphitheatre. Pedestrian tunnels under the street and augmented parking facilities have materially lessened the traffic problem. The Hollywood Bowl concerts are given by the Southern California Symphony Association, which also sponsors the winter concert season in Los Angeles with the Philharmonic Orchestra.

R. D. S.

CHARLOTTE BOERNER,
soprano, makes her Canadian debut on August 3 when she appears as soloist with the Toronto Symphony Orchestra in that city.

Los Angeles Notes

Gaiety reigned and speeches were omitted at the annual Hollywood Bowl banquet June 26 under the auspices of the Hollywood Junior Chamber of Commerce, as musical and social leaders gathered in the Earl Carroll Theatre-Restaurant. It was just a party by the Bowl "family," cheerfully presided over by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Association. Bowl artists and conductors introduced by Mrs. Irish were Maria Jeritza, Laura Saunders, Otto Klemperer, Pietro Cimini, Richard Lert, Richard Hageman, Lawrence Tibbett, Richard Bonelli, Dalies Frantz, William von Wymetal, Nikolai Remisoff and Armando Agnini. Among the guests present were Carrie Jacobs Bond, Rosa Ponselle, Adolph Bolm, Gaetano Merola, L. E. Behymer and Merle Armitage. After the introductions, all settled down to an evening of fun and frolic, to watch the revue and participate in the dancing afterwards.

* * *

The Euterpe Opera Reading Club, entering its sixteenth season, announces an entire year of American operas during 1939-40, and is probably the first such organization so to recognize American works. Pearl Berry Boyd is president, and Roland Paul, musical director. The club has long been a leader in supporting American artists and the movement for opera in English.

* * *

Robert Olson, Margy McFarlin and Alvin Seigel, promising young composers under the guidance of Fannie Charles Dillon, were heard June 17 in a concert of their own works, which reflected artistic training and revealed excellent workmanship. . . . Clemence Gifford has been singing the leading contralto role in the local and San Francisco light opera productions of The Gypsy Baron. . . . Richards Dennis, resident tenor, was soloist at the celebration of South Dakota's 50th anniversary on July 2, held at the Mt. Rushmore memorial in the Black Hills.

* * *

Works by Austrian composers were given by the American Guitar Society Ensemble in the Olga Steeb Piano School hall, June 24. . . . Leonard Pennario, 14-year-old concert pianist, won the American Legion honor award for achievement. . . . Florence Ahn, young Korean soprano who was heard last year in the City College presentation of Mozart's Marriage of Figaro, gave a concert June 25 in the Figueroa Playhouse. . . . Gwen Austin, cellist, returned to the concert field after an absence of several years with a recital June 25 in the Figueroa Hotel.

* * *

Felipe Delgado is spending six weeks in isolated rural communities of Mexico, delving for more of the interesting folk songs of which he already has so large a repertory. . . . Two concerts by the Coolidge Quartet were given in the Greek Theatre in Griffith Park June 29 and 30, under the auspices of the Los Angeles Public Library. Works by Hummel, Beethoven, Brahms, Mozart and Martinu were performed. R. D. S.

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New Mu Phi Epsilon Chapters Installed

Cleveland, Lansing and Waco Units Include University Groups

During May and June Mu Phi Epsilon, national music honor sorority, installed three new chapters. Bertha Marron King, national president, presided when Phi Xi at Baylor University school of music at Waco, Tex., and Phi Omicron at Western Reserve University at Cleveland, O., were added to Mu Phi's many chapters, and former national president, Dorothy Paton of Ann Arbor, Mich., installed Lansing alumnae chapter at Lansing, Mich.

The Cleveland installation included a series of ceremonies and the petitioning group of twelve members represented the highest ranking music major students in the university, the personnel having been selected and recommended by the dean of Flora Stone Mather School for Women and the dean of the school of education. Installation and banquet were held in Guild Hall with an outstanding musical program by the new members and the Mendelssohn Trio.

A two-day ceremony at Waco included initiation of new members, chapter installation, banquet and musicale. Martha Barkema, former member of Mu Upsilon chapter, is the founder of the new chapter there as well as professor of voice at Baylor. The banquet musicale was given by Frances McKinney, Nettie Baber, Ada Lou McFadden, Mildred Klein and the sorority ensemble. Mrs. King was the featured speaker both at Waco and Cleveland. Mu Phi Epsilon is the first musical sorority to be represented on Baylor University campus. Nineteen members are in the Lansing Alumnae chapter.

After nine years of concert and opera appearances in European cities, including Salzburg festivals under Toscanini, Harriet Henders, soprano, is appearing in concerts throughout California. Marjorie Shanafelt, of Lincoln alumnae chapter, is curator of visual education at the Nebraska University museum. She also conducts radio talks on Glimpses of the Museum and writes on the same subject for publication. As an avocation Miss Shanafelt writes and directs puppet plays. Carolyn Birney, a prize winner in the original composition contests with an opus called Telephonic String Quartet, based her composition upon telephone numbers of friends, the scale steps corresponding to the telephone numeral intervals. Lillian Pettibone had a recent appearance as piano soloist with the Portland Symphony Orchestra. Doris Wright, Phi Gamma chapter, Peabody Conservatory, is president of the Baltimore Music Teachers' Association, secretary of the Peabody alumni, chairman of American music in the Maryland Federation of Music Clubs and a busy radio and recital artist.

John Carter in West

Following his appearance on Independence Day at the Winona Lake, Ind., Tabernacle, John Carter, Metropolitan Opera tenor, sang at Normal, Ill,. at the State Normal University and on July 11 in Washington Park, Milwaukee, Wis.

EDITH W. GAUDENZI
sailed on July 14 for a summer abroad. Her vocal classes at the New England Music Camp at Lake Messalonskee, Oakland, Me., are taught this year by one of her artist-pupils, Polly Myrick.

Swarthout and Chapman in Operatic Engagements

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, and Frank Chapman, baritone, appear together in November with the Chicago Opera. Both are being heard this summer with the Cincinnati Zoo Opera. This marks Mr. Chapman's return to musical activities following his withdrawal to attend to the business affairs of Miss Swarthout.

Harmony Guild of New York Meets

The Harmony Guild of New York recently held the last meeting of the season at its home in Carnegie Hall. Donald J. Dickens invited Harry Allaire, composer-pianist, to take charge of the program in the absence of Jean Buchta, music director, who is in France. The program included compositions by Mr. Allaire and Diana d'Este, operatic soprano and voice teacher. Mr. Allaire played his Sea Pieces, Mazurka, Russian Dance and Chinese Sketch with skill and understanding. Mme. d'Este presented two of her artist-pupils, Elizabeth Wysor, contralto, and Edgar Marshall King, baritone, with Beatrice Berwald at the piano. Miss Wysor sang an aria from Samson and Delilah and numbers by Strauss, Brahms, and songs by Mme. d'Este. Among the d'Este works sung by Mr. King was Take Me Into Heaven, a spiritual. Miss Wysor's singing was marked by clarity and skill. Mr. King displayed a rich voice. E. G.

Beryl Rubinstein Teacher of Sorin in Cleveland

CLEVELAND, O.—Samuel Sorin, winner of the $1,000 Schubert Memorial Prize at the Baltimore convention of the National Federation of Music Clubs, is a former student at the Cleveland Institute of Music, where he studied with Beryl Rubinstein, director and head of the piano department.

Arthur Loesser, of the piano faculty, will play Mr. Rubinstein's latest two-piano suite, with the composer, at the Bohemians in New York on October 9.

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THEOS CRONK,

of the Westminster Choir College, Princeton, N. J., directed thirty members of the choir, comprising the Lost Colony Chorus in Paul Green's historical drama, The Lost Colony, in the Waterside Theatre, Manteo, Roanoke Island, N. C., on July 1. This opened the summer-long celebration of the 352d anniversary of the founding of the first English colonies in the New World and the birth of Virginia Dare. Mrs. Eleanor Roosevelt, wife of the President, attended the opening performance. This is the third season the production has been given. Mr. Green compiled his score from hymns, songs, carols and dances of XVIth century England.

Frank St. Leger Conducts at Colorado Festival

CENTRAL CITY, COLO.—Frank St. Leger tonight, July 15, conducts the opening performance here of the Gilbert and Sullivan Yeomen of the Guard. Mr. St. Leger has been rehearsing the principals and company here for some time. It is the eighth annual play festival of the University of Denver. In the cast are Natalie Hall, Richard Hale, Charles Kullmann, Hilda Burke, Anna Kaskas, Clair Kramer, Arthur Anderson and John Jameson. Felix Brentano is stage director. There will be seventeen performances under Mr. St. Leger's direction.

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Academy of Vocal Arts Inaugurates Summer Term

Moving to Haverford, Pa., where students will use facilities of Haverford College and the Haverford School again, the Academy of Vocal Arts of Philadelphia, Pa., opened its summer term on June 26. The Academy students this year will also have headquarters at the Haverford Junior School.

Six applicants were given probationary scholarships for the summer session. Three are from Philadelphia, the others from Indiana.

Frank Cappelli, an Academy student, who sang the title role in Gianni Schicchi in the Philadelphia Opera Company performance, gave a joint recital recently with Rosalyn Tureck for the Germantown and Chestnut Hill Women's Committee of the Philadelphia Orchestra.

Anne Simon, following her engagement at the Hollywood Beach, Fla., Hotel, appeared with Vernon Hammond, pianist, at Connecticut College, New London, and later was soloist with the Civic Symphony Orchestra of Philadelphia.

Vito Bassi, Emily Mickunas and Mr. Cappelli had the principal roles in the Octave Club's production of L'Enfant Prodigue at its annual meeting. Other students appeared in the chorus.

In the performance of In a Persian Garden at the Haverford home of Mr. and Mrs. Clarence A. Warden, the singers were Miss Mickunas, Miss Simon, Mr. Bassi and John Lawler of the Academy.

Longy School of Music Hears Organ Program

Under the auspices of the Longy School of Music, Cambridge, Mass., E. Power Biggs gave the first of two organ recitals on July 7 at the Germanic Museum in Cambridge. The second is on August 8 in Memorial Chapel, Harvard University. He is conducting classes at the school as part of the summer session from July 5 to August 15.

Other members of the faculty include Minna Franziska Holl, director; Eunice C. Crocker, Helen Sanderson, Rulon Y. Robison, Raphael Silverman, Marion Barker, Louise Came, Mary Church, Wilder E. Schmalz, Hubert W. Lamb, Ursula Apel, Marguerite Fiske, Erwin Bodky, Willi Apel, David Glazer and Doris Morrison.

Mills College Recitals

OAKLAND, CALIF.—A series of concerts and recitals is being given at Mills College, here, in connection with the fourteenth annual summer session. Classes started on June 25 and continue until August 5.

At the opening, the Budapest Quartet was heard in recital. Other events listed include Marcel Maas, pianist; Marcel Grandjany, harpist, and several more programs by the quartet. G. L.

Lawrence Petran on California Summer Faculty

Lawrence Petran, of the regular faculty at Peabody Conservatory of Music, Baltimore, Md., is serving on the summer faculty at the University of California and presenting a series of organ recitals at Royce Hall, Los Angeles. He has been for many years organist at Wilson Memorial Methodist Church, Baltimore. Dr. Petran is conducting courses in psychology and music. At Peabody he is a member of the teaching and research departments. Dr. Petran is also chairman of the music department at Goucher College.

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In the Studios

Esperanza Garrigue

Natalie Garland de Cook, coloratura-lyric soprano, who has studied with Mme. Esperanza Garrigue for the last four years, appeared in her native Peru, recently and also represented South

NATALIE GARLAND DE COOK

American composers at the Pan-American Union concert in Washington, D. C. She returns to the Garrigue studios next season. Miss de Cook became a Garrigue pupil after having heard Sofia del Campo, Chilean prima donna, who worked with Mme. Garrigue.

Sam Adams, tenor, a Garrigue pupil, has been engaged by Kingdon Forster to sing Almaviva in Barber of Seville on tour. He has been soloist twice with the Mendelssohn Glee Club and appeared in Bach and Handel festivals.

Margaret Bristol

Students at the Margaret Bristol Studio have organized a choir which has had an active season in church, radio and concert work. July 10 they appeared in the Temple of Religion at the New York World's Fair and have been heard frequently over WNYC. The Choir also has appeared in three months of weekly half-hour broadcasts over WINS. During July they broadcast from the World's Fair grounds a weekly variety program. Last season they presented Iolanthe at the Heckscher Theatre, and three concerts were given at the Studio Club. The Choir also has appeared at the Westminster Presbyterian Church, Elizabeth, N. J., the First Unitarian Church, Flushing, L. I., and at the Barbizon-Plaza Hotel.

La Forge-Berúmen

Edwin Havens, tenor, pupil of Frank La Forge, was heard at Highland Hall, Hollidaysburg, Pa., on June 2. Dorothy Smith was at the piano.

Mabel Miller Downs, soprano, Stuart Gracey, baritone, and Mr. La Forge, as composer-pianist, were heard in concert in Derby, Conn., on June 26. Miss Downs sang French, Italian and German numbers. Both artists later combined in operatic duets. Mr. La Forge, although not programmed, played several piano solos.

Selma Kramer

Sonatas and movements from standard piano concerti provided a varied and interesting program for artist-students of Selma Kramer in her New York studio on June 23. Miriam Yaskin was heard in the D minor, op. 31, No. 2 sonata of Beethoven, the op. 117, No. 2 intermezzo of Brahms and a Chopin berceuse. Sylvia Weissman played the second movement from Beethoven's C major concerto. Selma Oppenheim was heard in Cesar Franck's symphonic variations and Edna Perlow contributed the F sharp major sonata of Beethoven, Ravel's Jeux d'eaux and a Chopin etude. The first movement from Schumann's concerto and the F minor, op. 49 fantasy of Chopin were played by Ida Turkenitch. Harold Weiner offered a movement from Rachmaninoff's second concerto and Fay Troik was heard in the first movement from Tschaikowsky's B flat minor concerto.

Miss Kramer was at the second piano for the concerti and the Franck number. The young musicians disclosed technical skill and sensitivity of style. Miss Kramer gave her accustomed musicianly readings. G. N.

Present Irma Swift Pupils

Pupils of Irma Swift were recently presented by Miss Swift in two Steinway Hall, New York, programs. On June 14, those participating were Robert Kennedy, Frances Rassiga, Karl Kohrs, Dorothy Lauro, Lucille Caddoo, Ethel Burckhardt, Earl Hudson, Marion Haehnel. On June 22 the program was offered by Alice Finnegan, Margaret Alletzhauser, Marguerite Hutchison, Marie G. Carlin, Lucille Caddoo, Robert Kennedy, Monica Gilleran, Helen Runyon, Marion Haehnel, Gustava Andersen, Beatrice Marks, Marion Linsky, Louise Runyon, Martha Powell, Frances Rassiga, Harriet Jolliffe, Adeline Dill, Karl Kohrs, Ethel Burckhardt and Dorothy Lauro. Rollo Hudson was at the piano. Songs, arias, and duets and quartets made up the programs.

Burnham Artists Heard

Augustina Brown, as Clara Schumann, appeared on the all-Schumann program at the National Federation of Music Clubs biennial in Baltimore, Md. Mrs. Brown was heard over an NBC network. Betty Rose and Ireyne Starikoff appeared in a two-piano recital in Steinway Hall, New York. Grace Bender, pianist, gave a sonata recital with Alba Rosa Vietor, violinist at Sohmer Hall, New York.

All are artist-pupils of Thuel Burnham, pianist and director of the Burnham-Wragg School.

Harriet Foster Classes

Harriet Foster, contralto, is continuing her teaching in New York this summer. Gwenn Martin, a Foster artist-pupil ,sang recently at the Seaman's Church Institute Building, Belmont Mansions, Philadelphia. Euphemia Holden, soprano, was heard in a Spring recital at the Foster studios.

Carmela Ponselle Resumes Direction of Her School

Carmela Ponselle, having recovered from her recent illness, is now directing her school in New York assisted by her corps of voice teachers. Miss Ponselle, now negotiating a radio contract, is planning to resume her concert tour in the fall under the direction of Josephine Vila, Inc.

Photo by Jenkins and Guillo, Inc.

HELEN CHASE,
vocal teacher and coach, is continuing her teaching during the summer months in her New York studio.

Bruno Huhn Artist Active

Suzanne Zimmerman, soprano, artist-pupil of Bruno Huhn, presented her pupils, Mary Felz, Johanna Lok and Irene Nieman, at Hotel Des Artistes, New York. Miss Zimmerman sang an air from Lohengrin.

Bredshall Piano Students in Concerto Program

DETROIT.—An evening of piano concertos was presented by students of Edward Bredshall on June 23 at the Detroit Institute of Arts. Shirley Lachman played the first movement from Beethoven's B flat concerto; Halya Cymbalist was heard in the opening section of Grieg's A major opus and Stanley Lock in the first movement of Beethoven's C minor concerto. Mary Sumner played Weber's Concertstück and Dorothy Kemp Roosevelt the A major concerto of Liszt. Loraine McDonald and Mr. Bredshall gave the Poulenc concerto in D minor for two pianos and the latter also assisted at the second piano in the orchestral parts of the other works.

Luboshutz and Nemenoff Duo to Premiere Native Score

Pierre Luboshutz and Genia Nemenoff will give the world premiere to Castiliana, a concerto for two pianos and orchestra by Mary Howe, on October 31 in Baltimore with the National Symphony Orchestra. It will be repeated in Washington on November 8.

Golschmann at Ravinia

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, arrived from a European holiday on July 10 on the SS. Normandie and three days later began a fortnight of conducting at the Ravinia Park concerts.

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Art Gallery Is Scene Of Buffalo Programs

Federal Orchestra in Appearances Under Guest Leaders

BUFFALO, N. Y.—Several concerts have been given recently in Albright Art Gallery by the Buffalo Federal Orchestra, the first three under the leadship of Henry Johnson, of Bennington, Vt. Soloists were Jan Wolanek and Fred Ressel, members of the orchestra; Margaret Aue (Mrs. Johnson) and Ezra Kotzin of Rochester. Upon the return of Franco Autori to his directorial duties for the succeding concerts, he was warmly acclaimed by the audience and his players.

At the annual meeting of the Board of Directors of the Buffalo Philharmonic Orchestra Society, Inc., Mrs. Edgar F. Wendt was unanimously re-elected president of the organization. Encouraging reports were given of the plans for next season's series of orchestra concerts with Franco Autori, conductor.

Squire Haskin, pianist, and Rudolf Doeblin, cellist, were the soloists at a recent musicale for the Twentieth Centutry club members, giving a highly enjoyable program. Among the selections was a Dance for cello by Jerome Davidson, gifted local composer, which showed originality and charm and received hearty approbation.

At the election of officers for the Chromatic Club, Olive Frost was elected president. R. Leon Trick was appointed to take charge of the evening concerts and Ethel Stark Hickman, of the afternoon programs.

Pirates of Penzance Sung

The Buffalo Light Opera Company, under the direction of Marie Mohr, gave a spirited, well produced performance of The Pirates of Penzance. With ten principals, orchestra of sixteen, chorus of thirty, adequate scenery and costumes, it drew hearty applause from the well pleased, capacity audience.

Marion Priore presented a large class of vocal pupils in a unique program entitled Music of Our Nations, in Knights of Columbus hall. England, Mexico, France, Italy, the "Gay Nineties" and the American Southland were represented with appropriate songs, dialogue, costumes and scenery. Soloists and chorus were accorded unstinted applause from the audience.

Pupils of exceptional talent and earnest application were those from Kurt Paur's piano classes who appeared in recital at the Town Club before an enthusiastic audience. Standard compositions by Beethoven, Reinecke, Haydn, Schumann, Rubinstein, Grieg and Chopin were well played, evidencing the excellence of training, recognized and rewarded by merited applause.

Henry W. Hoffman's series of pupils' musicales was brought to a close by the presentation of a program given by pupils of his associated teachers. The praiseworthy idea was well carried out and reflected credit upon all concerned. A piano recital was given in the Twentieth Century Studio by some of the pupils of Laura Kelsey, when a worth while program was well performed and much talent disclosed. Some of Marion Beardsley Albee's piano pupils appeared in recital in an enjoyable, varied program. From the youngest to the more advanced, the pupils acquitted themselves creditably.

Vocal pupils of Alice Rozan gave an extensive program in St. Mary's Seminary, the auditorium filled to capacity with friends of the many participants, who expressed their approval in hearty applause. Alix Bray Hobbie was the capable accompanist. Flora E. Locke's piano pupils presented a varied program, highly enjoyed by the invited guests. The beginners participating demonstrated the Locke Primary Plan (with the Locke Demonstrating board).

R. Leon Trick gave two pupils' recitals, in closing the season, a large number participating in worthy programs, well played and heartily enjoyed by the audiences. Recitals were also given by pupils of the following teachers: Ihde, Davis, Davison, Howard De Bartolo, McManus, Frost, Boettger and others. L. H. M.

RICHARD CROOKS, Metropolitan Opera tenor, took a day off on his tour to visit the Fiji Islands when his boat, en route from Hawaii to New Zealand, stopped there. He opened his second Australian tour at Melbourne on June 1, having appeared previously in Auckland and other New Zealand cities.

N. Y. Conductor Married To English Musician

Barbirolli Weds Evelyn Rothwell, Oboist, in London

John Barbirolli, conductor of the New York Philharmonic - Symphony Society, was married in London on July 5 to Evelyn Rothwell, said to be one of the outstanding oboists in England. The new Mrs. Barbirolli is solo oboist of the Scottish Orchestra of Glasgow, formerly conducted by her husband, and also was a member of the Covent Garden Opera Orchestra. Miss Rothwell is first oboist of the Adolf Busch Ensemble and the Glyndebourne Opera Festival Orchestra. At the Royal College of Music in London where she won a scholarship, she was a student of Leon Goossens.

Musical Society of San Francisco Sponsors Summer Courses

SAN FRANCISCO.—The Musical Society of San Francisco, maintaining schools of music and drama at Golden Gate College, now in new quarters at 795 Sutter St., is again sponsoring summer courses. In addition, Armando Agnini, stage director, who has been in charge of performances of the San Francisco Opera Company, in the Hollywood Bowl, the St. Louis, Metropolitan and other opera ensembles, is holding special summer session classes in operatic roles, make-up and stage technic and also in stage-craft, sets, lights, props and costumes, both open to teachers and producers as well as artists and students. R. M.

Hear Syracuse Harpists in Annual Appearance

SYRACUSE, N. Y.—Seven harp students, ranging in age from twelve to eighteen, of Mildred Faulkner Rice, participated in the annual spring recital on June 12 in the Clark Music Building. Miss Rice is in charge of the harp division of the Clark Music Company. A feature of the program was the junior harp ensemble of five young girls who played items of Handel, Mozart and an old English air. Participating in the program were Barbara Haight, Eudora Shattuck, Timothy Clark, Betty Fuller, Anne Kingsbury, Jean Marie Brickman, Caroline Auert.

Katherine Bacon Inaugurates Juilliard Summer Recitals

The series of lecture-recitals and concerts at the summer session of the Juilliard School was inaugurated on July 5 when Winslow Cheney gave the first of six recital discussions of Bach transcriptions. That afternoon, Katherine Bacon opened her series of Beethoven piano sonatas.

The following evening Roy and Johana Harris gave the first in their series of six lecture-recitals on Bach partitas and suites. Their six programs on modern piano music will be inaugurated on July 25.

Sascha Gorodnitzki, pianist, was heard on July 7; James Friskin on July 11 and Lois and Guy Maier on July 14 in the piano recital list. Charles Hackett, tenor, and Florence Easton, soprano, the latter formerly of the Metropolitan, appeared on July 6 and 13 respectively.

Mary Dancy Featured at College Commencement

Mary Dancy, young American contralto, recently was featured with Governor Herbert R. O'Conor of Maryland, on the 95th commencement program of Saint Mary's Junior College, Saint Mary's City, Md., of which she is a graduate. She held the Ann Delia Harris vocal scholarship there for two years.

Miss Dancy is one of the summer soloists at All Saint's Episcopal Church, Bayside, L. I. She is from the New York studio of Leon Carson.

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MUSICAL COURIER

Review of the World's Music

FRANK CHAPMAN and GLADYS SWARTHOUT

Appearing in Summer Opera at The Cincinnati Zoo, Marking Mr. Chapman's Return to Vocal Activities from Which He Withdrew to Devote Himself to Business Affairs of Miss Swarthout, in Private Life, Mrs. Chapman